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DECEMBER 1996

music technology

buyer's guide

1997

+

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DECEMBER 1996

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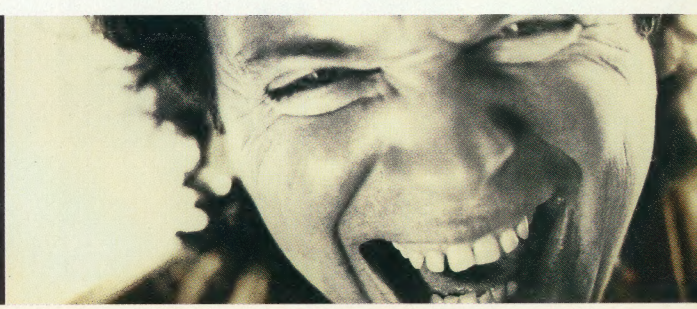

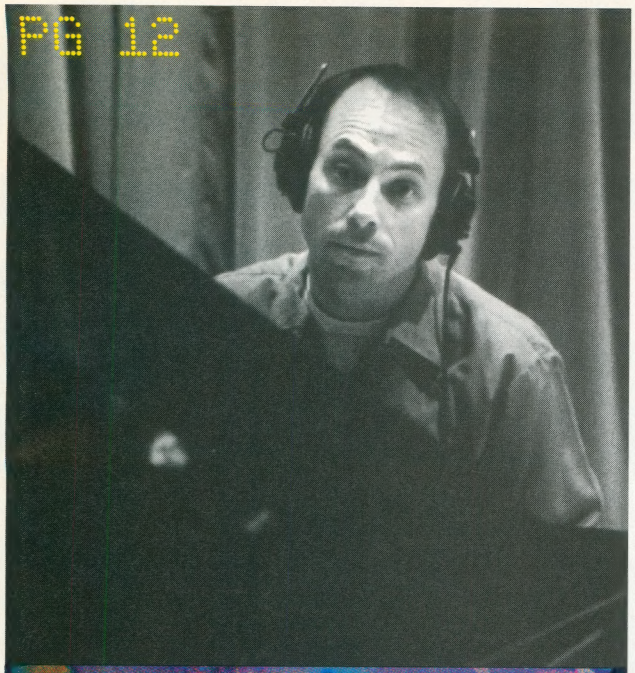

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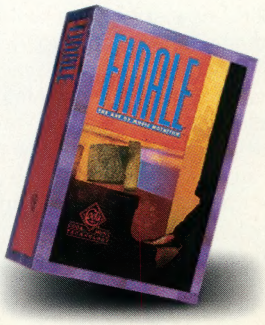

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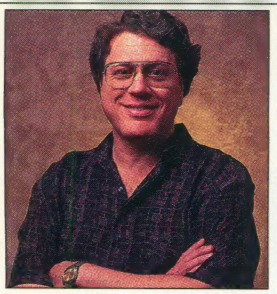

TOM DARTER

Guide Lines

Here it is. Not just another Buyer's Guide, but the largest and most comprehensive Buyer's Guide *Keyboard* has ever assembled. To find a close match, you'd have to go all the way back to our first one of these, the December '90 issue (the "1991 Electronic Music" Buyer's Guide). Since then, we've focused on specific instrument areas (for example, the December '91 Synth & Sampler guide) or on entire product groups (as in the December '94 Software guide and the December '95 Hardware guide).

This year, we developed ways of consolidating and condensing the information we gathered (thanks to all of the manufacturers for their help), so that we could combine the coverage of those earlier software and hardware roundups into one package, and add a few other categories as well. The result — our 1997 Music Technology Buyer's Guide, the issue you hold in your hands.

If the Buyer's Guide information isn't enough for you, there is plenty of other stuff in this issue. All of our regular columns are here, as is World View. In addition, we have a great blues B-3 Master Class, complete with MIDI and audio files on-line (via *Keyboard Central*, our Web site).

So, have we included everything you ever wanted to know about music technology products? If not . . . for next year, we've worked out a way to include even more information in a Buyer's Guide, while still providing readers with all of the other material they have come to expect in each issue of *Keyboard*. More on that later. In the meantime, enjoy.

• • • •

And now, a few bits of information regarding our Web site (http://www.keyboardmag.com). Recently, we have received some e-mail on the site complaining that materials relating to the current issue aren't there yet. Here's how it works: Just as the magazine has an on-sale date, the Web site has a specific upload date. The upload date is set to coincide as closely as possible with the magazine's on-sale date; however, some newsstands put magazines out as soon as they receive them, and some subscribers receive their copies a week or two before the on-sale date. So it's not that the on-line information is late — the print magazine is early. The official upload date for the next issue is always posted on our Home page and on our Current Issue page; if you're wondering when the current issue material will show up, check out one of those pages.

Also, we are constantly working to take advantage of new and enhanced Internet technologies. Our Web site is now based around the frames capabilities of the 2.0 (or higher) versions of Netscape and Explorer. The earlier non-frames site is slowly being dismantled, so you'll need a frames-capable browser to access many of the materials we offer. Don't worry, though — If you have access to the World Wide Web, you have access to these browsers. (Netscape is available for download directly from our site.) And, since some of you have asked, we are looking into setting up an FTP version of the site. More details on this and other developments as they happen. Stay tuned, and keep browsing.

• • • •

More news, on the masthead front: Beginning with this issue, Marvin Sanders has been given the title of Technical Editor. As such, he will be coordinating all of the product coverage in the magazine, giving particular attention to our Keyboard Reports section.

Marvin is our newest staff member. (For more information on his background, see this column for June '96). In the six months he has been with us, he has shown a solid grasp of the field, and has brought his expertise to bear on a number of important product reviews (such as last month's Yamaha MD4 profile). This month, he created databases for all of the product categories we covered, which made the gathering of information considerably easier than it has been in the past. Thanks, Marvin, and congratulations. Better check your e-mail.

Our previous Technical Editor, Mark Vail, now has the title Associate Editor. This change in job responsibilities will allow the magazine to take more advantage of Mark's unique expertise in certain musical styles and in vintage instruments (watch for his new book on the Hammond B-3, due in January of '97 from Miller Freeman Books). Congrats, Mark.

We have some other changes on the horizon, too. More next month. See you then.

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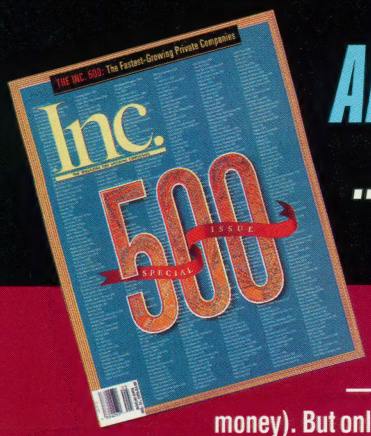

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Nord Hack

Your September issue contained a rather neat article about getting the best out of your Nord Lead. There's a nifty little hack you may not be aware of: The Nord, version 2.3 software, actually contains a filter that, as far as I can see, is not listed in the handbook or the update sheets.

Hold shift (next to the mod wheel), then press the filter type button. All three LEDs light up, and you've got a parallel low/highpass [*i.e.*, notch] filter. It's not actually that flexible, but it enables you to make lowpass synth pops with a very nice high-frequency edge. The filter will even save with a patch.

Musically useful? Anything is useful; it just takes the right person to use it.

Paul Smit
via Internet

Nothing's Perfect

Enjoy your mag greatly! I just finished reading your review of the Akai S2000 sampler [Sept. '96], and thought it informative. What I'd like to know is, should I delay buying one until the Akai people correct the several shortcomings you mentioned? Or am I unrealistic to think there will be much improvement in this unit's amazing value?

One criticism: You should have mentioned that the S2000 is 32-note polyphonic with *mono* samples, and 16-note polyphonic with stereo samples.

Eric Friedly
Cheektowaga, NY

[*Manufacturers do sometimes offer enhanced operating systems months (or years) after an instrument first appears. Once in a while they even make changes that were suggested in Keyboard Reports. But there's no easy way to predict whether this will happen with a given instrument. Our advice: If the unit meets your musical needs today, don't wait. And conversely: We sometimes hear from readers who have spent pots of money based on manufacturer promises about updates that would be available "within two weeks." The companies' intention is to provide their customers with the best possible value, but for various logistical reasons, updates that arrive on schedule are the exception, not the rule. If the product on the shelf* doesn't *meet your musical needs today, you may want to wait, or search for a competing product that does.*]

Turbo Turbulence

Julian Colbeck shared many accurate insights in his article on older keyboards, "Love the One You're With" [Aug. '96]. I was especially impressed with his grasp of the problems that account for the rarity of third-party hardware modifications. However, there was a major omission in his discussion. He neglected to mention the Turbo DW modification for the Korg DW-8000 (reviewed in the Sept. '90 *Keyboard*). Not only has Turbo-DW been in production for seven years, it has been advertised every month in *Keyboard*. It has survived far longer than the models Mr. Colbeck discussed, and it is a better example of what a modification can do at its best.

Perhaps I am too close to the subject to remain objective, but it seems to me that these third-party developments have been profoundly interesting. It's hard to imagine a parallel situation in history: A large company manufactures a product and then smaller companies go to work figuring out how to use that piece of existing hardware as a "host" into which to insert an entirely new product that takes over the aging or defunct body of the host. I've always seen the relationship between third-party developers like myself and primary manufacturers as a mutually beneficial one.

We independents are free to create more specialized products that can sell in the hundreds or thousands of units rather than in the tens of thousands, because the cost of developing, manufacturing, and marketing a small circuit board is so much easier to recover. We benefit from the huge expenditure of effort that went into the design and distribution of the host synthesizers. On the other hand, our products increase the value and desirability of the host synthesizer. Our efforts are unlikely to hinder sales of newer models; our products are much too specialized and personal for that, nor do they compete with the exponential advances in technology being made. They simply make a good product better suited to the needs of a particular musician.

Jim Fellows
Angel City Audio Design
Middletown, CT

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Were you ever a featured artist in Discoveries? If so, Titus Levi would like to hear from you — and the sooner the better. He's compiling a "Where Are They Now?" article to celebrate the tenth anniversary of Discoveries, so let him know about your recent musical activities. Send information, beguiling photos, and contact info to Titus Levi, 5153 Hanbury St., Long Beach, CA 90808, or e-mail to tlevi@orion.oac.uci.edu.

The Barbie Doll Syndrome

I agree wholeheartedly with Frank Grabner [Letters, Sept. '96] about new gear. My drummer refers to it as the Barbie Doll Syndrome. You know, Barbie needs a back-to-school outfit, Barbie needs new shoes, Barbie needs a convertible. (This applies to Ken and G. I. Joe also.) At a local music shop, the recording department manager puts it like this: "If I was a keyboard player, I'd shoot myself."

What does one do? With the old gear, I find that more and more of it needs parts not made anymore — a huge interplanetary sucking sound from my bank account being emptied.

Example: Memorymoog. The most beautiful-sounding synthesizer ever made, yet prone to crashing and burning due to rushed design and manufacturing. Upgrade to Big Briar rebuild: $2,500. Slurrrp!

Example: ARP 2600. As parts start to go, it's no easy matter to diagnose and replace a resistor. The little black patent-protecting boxes are scarce at best. Slurrrp!

Not to mention the absolute dread and horror of playing any keyboard built with membrane switches. (The future of the industry! No more wear and tear!)

Let's face it, the old gear is fabulous, but is it worth all that effort and expense? I would much rather put my time and energy into playing and composing. The vintage craze is fun, and some of the young pups I know drool over and purchase old ARP Quadras and Polymoogs, only to find out firsthand why we all ran like wild gazelles to "Holiday Inn" (*i.e.*, no surprises) keyboards like the DX7 and D-50.

To a certain extent, the new technology is disposable. This is good. Prices come down as with computers, and hand-me-down modules work their way into young musicians'

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hands — though seeing a garage band on-stage at the local tavern with a Fairlight is a bit frightening. (Memo: Check those garage sales more closely.)

Barry Warne
Vancouver, B.C., Canada

It's a Hard, It's a Hard, It's a Hard Disk Gonna Crash

I just got around to reading the July issue of *Keyboard*, and would like to add a few comments on Craig Anderton's Digital Home Recording column, specifically the cons of hard disk recording. Having run a MIDI project studio for the last ten years has given me a real-world perspective. Here's a simple two-word phrase that will strike terror into the heart of any computer operator (that's you): "System crash!"

Yes, boys and girls, computers crash with amazing regularity, sometimes taking all your hard-won data with them. The first question I always ask a crash victim is, "When was your last backup?" Not backed up? Join the club.

Most computer-only types don't realize the immensity of the problem. I regularly make .WAV files that are close to 1 Gigabyte in length. Try to convince a client in the middle of an editing session that you need to take an hour out to back up the work you've done for the last four hours. He or she will look at you like you're nuts.

This sort of failure just doesn't happen on analog tape. Yes, maybe a splice comes loose or you accidentally erase a wanted track, but short of subjecting a reel to a degausser accidentally (yes, it does happen), it's virtually impossible to lose an entire production reel.

What makes computers crash? Glad you asked. (And before you with the dedicated hard drive recorders get too smug, they're just a computer in an OEM box). There are lots of reasons for system crashes, from power outages and line spikes to buggy software and viruses. Any time you change anything on a computer, from a program revision to a different CD-ROM drive, everything is suspect.

You can usually count on one major failure per year — at the worst possible time, while under deadline. What I'd like to see is an affordable ADAT backup board. A PCI bus card with an optical port would allow you to back up your files to your ADAT; those eight tracks of 16-bit data work out to something like 1.8Gb in 40 minutes of load or save time. Still not perfect, but consider that a T-120 S-VHS tape costs something like $8. I think the ADAT interface would be a good solution for many.

Mike Sokol
via Internet

Bulletin from the Boondocks. . .

I recently moved back to the States after living in London for a few months. While there, I had a chance to try out a lot of great products, including the Roland MC-303 Groovebox. The sounds, capability, and price of this product were almost too good to be true, and I made up my mind to get one as soon as I returned

Continued on page 180 ►

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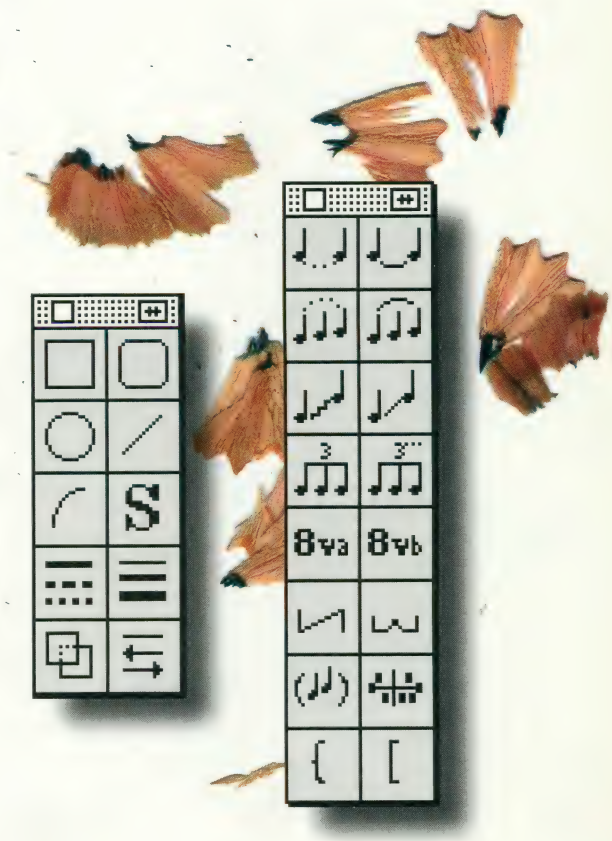

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Mac OS

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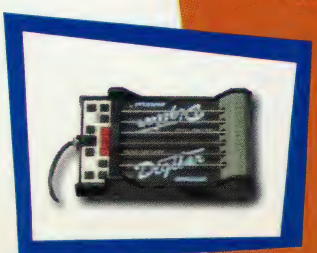

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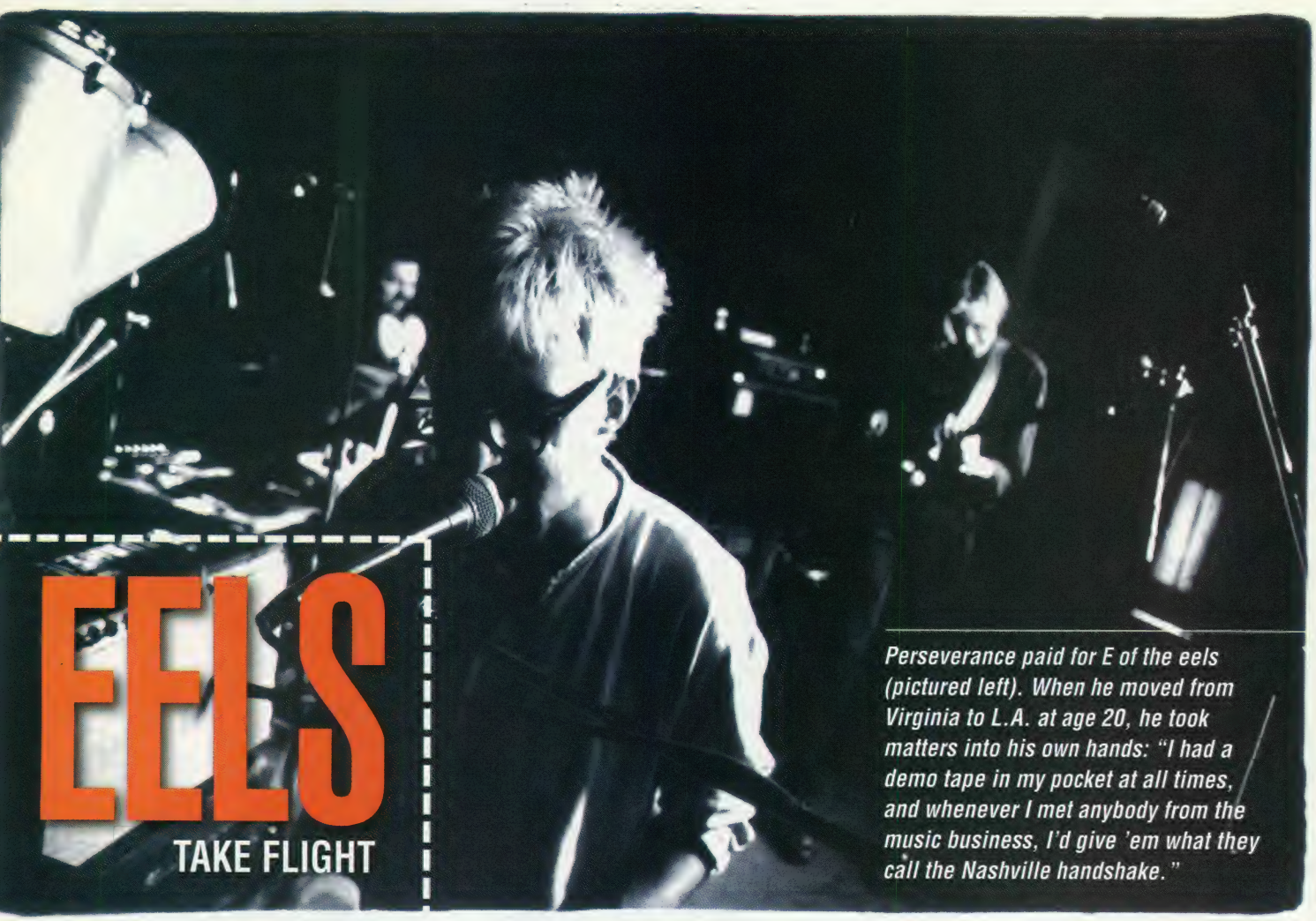


EELS
TAKE FLIGHT

Perseverance paid for E of the eels (pictured left). When he moved from Virginia to L.A. at age 20, he took matters into his own hands: "I had a demo tape in my pocket at all times, and whenever I met anybody from the music business, I'd give 'em what they call the Nashville handshake."

THE EELS ARE FLYING — both literally and figuratively.

With their debut video in MTV's Buzz Bin, and with a world tour in progress, this trio from Echo Park is on cloud nine. And speaking of the "Novocaine" video, Peter Pan would be proud. It's a high-flying, gravity-defying clip. Download a piece of it from MTV at http://www.mtv.com/ and you'll see what we mean.

The eels' *Beautiful Freak* debut is supported by one of the strongest backbones in the biz. David Geffen's Dreamworks signed the band, and Mike Simpson (half of the Dust Brothers) came onboard for production contributions. True to the Dust Brothers signature, this record is a lesson in lo-fi: wheezy Wurlitzers, Chamberlins, Theremins, warbly guitars, and cracklin' vinyl. Excellent.

The eels' frontman, known simply as E, does much more than strum and croon: He wrote the majority of songs, he produced some tracks (co-produced others), and he played loads of vintage keys. "But I'm really a drummer," he laughs. A quick tour of his funky hilltop home, called Chateau E, reveals that E's musical interests are wide-ranging. His small studio houses everything from a Mattel Optigan and Hammond Solovox to a Clav, Rhodes, and one of his six Wurlitzers. Look closer and you'll find an Akai S2000 sampler, an Alesis ADAT, a Mackie mixer, a drum set, and assorted guitar amps and audio processors, such as a TL Audio tube preamp and a Tech 21 Sansamp. The latter is fast becoming a hit audio processor for roughing up keyboard parts and sampled loops.

Beautiful Freak was the result of two sporadic years of tracking — not in Hollywood studios, but in garages and basements. "Some of the stuff, like the weird noises and samples, were just me in my basement," says E. "Sometimes it was the whole band playing live in a garage, with assorted gear and mics, and that's part of what makes the record dynamic. My favorite records are the ones that don't sound like all the drum tracks were recorded on the same day, that kind of thing." Onstage and in the studio, E prefers to pump his keys through "an old Fender Deluxe amp. That's my sound." His knob settings of choice? "I just like to crank it until it distorts. And then for the quiet songs, I turn it down."

After years of solo experiments that never quite boiled over, E is now cooking on high heat with the eels. "Dreamworks. Yep," he grins, "dream is workin'." —*Greg Rule*

PHOTOGRAPHY **KATE GARNER**

BEN WATKINS OF JUNO REACTOR

Juno Reactor's music is like a Mike Tyson punch: fast and hard. Hammerhead kicks, obese analog basses, chugging 16th-note sequences, and gurgling, sweeping effects make their latest CD, *Beyond the Infinite* (Hypnotic/Cleopatra), a treasure for techno lovers.

Writing and recording this batch of material was anything but swift, however. According to Juno's Ben Watkins (pictured left), the creation process was like "jumping in a vat of chocolate and wading through it. Generally it starts with an idea, and then it gets expanded and expanded and expanded. It can take a very long time, sometimes up to a month. There are a lot of people who write tracks in a day, but it sounds like it — one shitty idea all the way through. No, we're not into that at all. We're into full-blown cinematic, psychedelic, electronic dance music." Watkins's main Reactor sidekick is Mike McGuire, and their cast of regular contributors includes Stefan Holweck, Johan Bley, and Jens Walderbeck.

Tools of the trade . . . Watkins uses whatever touches a nerve. "It could be anything," he says. "It could be a guitar with a straight Mesa Boogie sound, or it could be going through the [Korg] MS-20's filter." His sequencers of choice are Steinberg Cubase and Emagic Logic, and his primary noisemakers are Digidesign's SampleCell, an Akai S1000, a Korg DW-8000, "and a load of analog stuff, like the [Roland SH-] 101, Korg MS-20, [Sequential] Pro-One, Moog Rouge. Anything cheap and shitty." *—Greg Rule*

For more info on Juno and other labelmates, tap into the Hypnotic Web site at http://wwwhallucinet.com/hypnotic.

KEYBOARD OF THE MONTH

Joe "Frankenstein" Paradiso has built many a bizarro electronic gadget over the years, but this 170-module analog monster takes the cake. With voltage-controlled chaos generators, pseudo-random sequencers, triggerable/programmable phoneme synthesizers with phase-locked loop trackers, and much more, it's a one-of-a-kind instrument all right. To peruse an exhaustive list of its features, and to hear a few audio examples of the beast in action, tap into Joe's Web site at http://physics.www.media.mit.edu/~joep/synth.html.

[Do you have an unusual keyboard or rig? Send a clear color photo of your setup, along with a phone number or e-mail address where you can be reached, to Greg Rule, Keyboard, 411 Borel Ave., Ste. 100, San Mateo, CA 94402.]

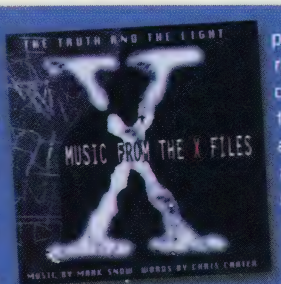
THE PLAYERS

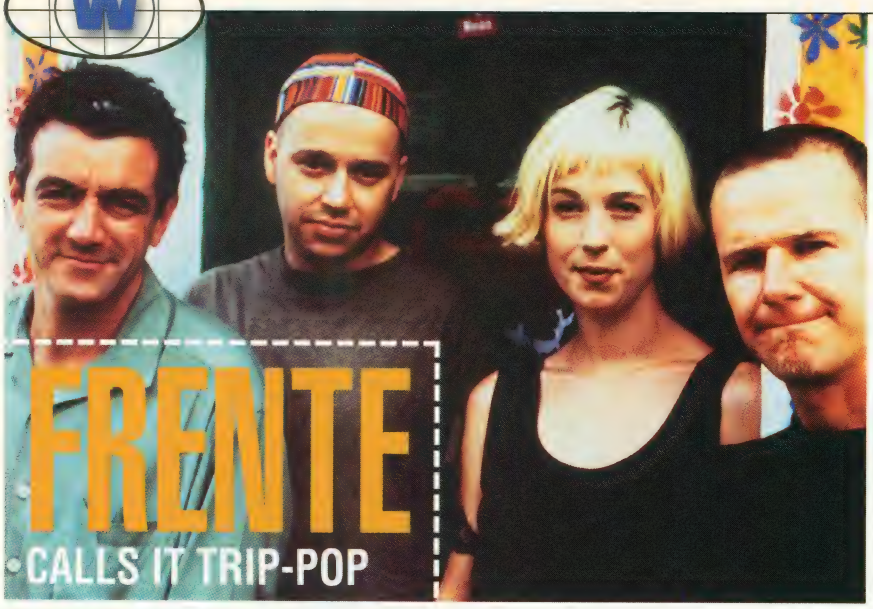
NASHVILLE ALL-STARS UNITE

Call them the dream team of the Nashville session scene. The Players (collectively Michael Omartian and Shane Keister on keys, guitarists Dann Huff, Chris Rodriguez, and Tom Hemby, bassist Tommy Sims, drummer Paul Leim, percussionist Eric Darken, Mark Douthit on sax, and Terry McMillen on mouth harp) have hit gold more times than most miners. Their self-titled record on the Warner Alliance label spans a wide range of musical styles, from jazz and rock to hip-hop. A portion of the proceeds from the disc are being donated to Feed The Children. *—GR*

World View News

ON DISC. In a previous World View installment we told you about the **X-Files** compilation CD, *Songs in the Key of X*. Brace yourselves for another dose of aural X-Files excitement. This time it's *The Truth and the Light* (Warner Bros.), a full-length CD spotlighting the spooky soundtrack magic of **Mark Snow**. . . . Here's an interesting marketing maneuver: **David Bowie** chose to release his new single "Telling Lies" not in record stores or over the radio waves, but exclusively on his Web Site at www.davidbowie.com. "My first working encounter with the Internet was at the beginning of the Outside tour in Boston," Bowie says in a press release. "It produced a great response, so I am only happy to take the whole thing to another level and actually release a song on the Web." Three versions of the song will be available for downloading: the "Feelgood" jungle mix, the "Paradox Mix" from A Guy Called Gerald, and the "Adam F" mix. . . . Industrial fans might want to check out *Beneath the Skin* (Reconstruction Records), the latest from the L.A. duo **Collide** (see photo next page). Look for guest remixes on the disc by **Cevin Key** (**Skinny Puppy**, **Download**) and **Wade Allen** (**Christ Analogue**). A full-length Collide remix CD will be released later, with contributions from **Bigod 20**, **Regenerator**, **THC**, **SMP**, **Alien Faktor** with **Morpheus Sister**, **Apparatus**,





FRENTE

CALLS IT TRIP-POP

When your debut album goes double platinum in your Australian homeland, you might be willing to pay beaucoup bucks for the production of the next album. But Frente got a little more creative with their money. They hooked up with producers Dave Allen (the Cure) and Cameron McVey (Massive Attack) and moved into a two-story villa studio in southern Spain, just around the corner from Cameron's house.

According to Simon Austin, both a guitar and piano player, there isn't much of a demand for studio time in Spain, which means that recording is fairly inexpensive. "We could actually get the whole band and associated people down there and live in this place for less than what it would cost to sit in a metropolitan studio in the U.S. and go home at night."

The group also got creative with their instruments and space. The last song on *Shape* was recorded in the front hallway of their rented digs, and part of "Sit on My Hands" was recorded in the bathroom. You'll hear a Mellotron in the mix, but rather than ship the white beast to Spain, the band sampled one in England, "not one of the really big ones," says Simon, "but one of the second-generation of them that came out. The big ones, if you want to rent them, are a thousand pounds a day. So we said no." They also used a "little Texas Instruments Speak And Spell thing, and it's got a bunch of weird noises on it. It's been screwed with, it's been inverted and stuffed around so it's actually impossible to recognize."

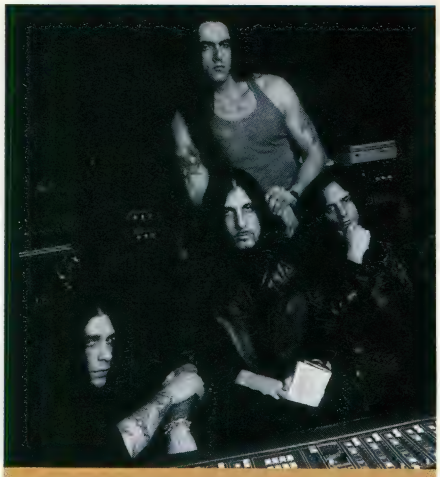
Some other unusual instrumental finds were the "no-name '70s flanger" used for vocals in "Safe from You" and a 30-year-old Steinway piano. "It was completely out of tune and the soundboard was broken and half the action was gone, but it was kind of good for really slow, drugged-out chords," says Simon.

Other less unusual equipment included a Roland TB-303, used for dub bass sounds, an Akai S3200 sampler, and Roland's JD-800, JX-3P, and MKS-80 Super Jupiter. The group used Steinberg Cubase and Mark of the Unicorn Performer to sequence all the parts on the computer and then churned the audio through Digidesign's Pro Tools.

Asked what it was like to work with two of his favorite producers, Simon says, "Well, they're mad. They're completely insane. Cameron would come at four in the afternoon, get on the desk, and start yelling, throwing a million ideas around. It was really intimidating, but as soon as you could go with it, it would go really well. He's a real vibe master."

—Kylē Swenson

Check out Frente on the Web at www.mammoth.com/mammoth/frente.html.



JOSH SILVER
TYPE O NEGATIVE

Josh Silver's atmospheric keyboard work permeates the lush new Type O Negative opus *October Rust* (Roadrunner), which combines a metal crunch with gothic ambience, cinematic lyrics, and smooth vocal harmonies. On different tunes, Silver provides appropriate accompaniment to fit the mood, whether it's the haunting sounds of "Red Water (Christmas Mourning)" or the tongue-in-cheek organ of "My Girlfriend's Girlfriend."

Silver's electronic lineup includes a Korg M1, a Roland D-50, and a Kurzweil K2000 and K2500. He runs his D-50 through a DOD GSP-5 guitar processor, "which is a definite anti-keyboard thing, but the flexibility is what I need. I don't need anything fancy; I need a distortion that I can turn on and off via MIDI, and that gives it to me."

Regarding the dense sonic tapestry of the new Type O record, he remarks, "A lot of the stuff people think are keyboards are guitars. We used a lot of guitars on this album in a very non-traditional way. Some of the guitars are soaked with effects, very ambient stuff. I think people are saying, 'Wow, there are so many more keyboards on this record,' but really it's the same amount that have always been there." Throughout *Rust*, strong overlays of multi-tracked keyboards and ethereal guitars produce an unusual hybrid sound. As Silver explains it, "It's making something that's so harmonically distorted that it's rich and deep." *—Bryan Reesman*

World View News

◄ **Idiot Stare**, **Spirits In Sin**, and more. . . . This month's compilation spotlight shines on Harthouse/Eye Q for their *Pacific Rhythm* and *Harthouse 100* techno discs. *Pacific Rhythm* is a showcase for up and coming West Coast artists, while *Harthouse 100* celebrates the release of 100 12" singles with tracks from established acts such as **Hardfloor**, **Sven Vath**, and **Ralf Hildenbeutel**. . . . Moonshine Music continues to crank out the cool compilations as well. This month's toe-tapper is *Funkydesertbreaks*, mixed by **DJ John Kelley**. Artists include **Uberzone**, **Sedona**, **Bassbin Twins**, **Electric Skychurch**, and more. Check it out. . . . Congrats to **Tony Rich**. His debut album *Words* (LaFace) just broke the one million units sold mark. . . . Etherean Records has just released *National Anthems of the World*, a complete collection of anthems from the countries that competed in the 1996 Summer Olympics. According to Etherean, the songs were produced in a military band style,

Collide

FRENTE PHOTO **POLLY BORLAND** TYPE O NEGATIVE PHOTO **EDDIE MALLUK**

NOAH ADAMS

MAXIMUM RECITAL ANXIETY

A beginning pianist featured in *Keyboard*? It's seldom done, but then, seldom does a person known to millions undertake a serious study of the 88s at the tender age of 51. And if they do, they hardly ever write books that chronicle the excitement and frustration that are the beginner's lot.

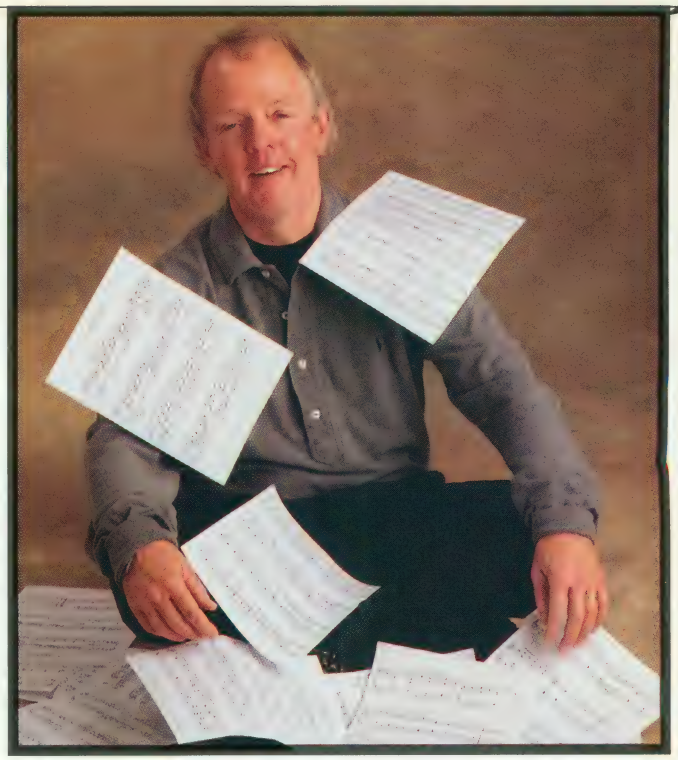
Noah Adams has done this, as well as things that most aspiring players never even dream of. Better known as the calm, articulate voice anchoring *All Things Considered*, National Public Radio's afternoon news program, Noah impulsively satisfied a life-long desire two years ago by purchasing a Steinway upright. For the next year he tried different approaches to learning the piano, including play-by-ear tapes, the Miracle piano system, and private lessons. As a travelling news anchor, his practice schedule was subject to unusual interruptions: Most players don't have to miss lessons because of distant peace accords, earthquakes, or political upheavals. He battled impediments to learning, both external and internal, and finally found the motivation he needed when he attended the Autumn Sonata piano camp in Bennington, Vermont.

Not only is *Piano Lessons* (Delacorte, 1996) the story of the emotional ups and downs of Noah's piano pilgrimage, it's packed with fascinating piano tidbits and trivia. Excerpts of interviews with Tori Amos, Leon Fleischer, and Dr. John are interspersed with talks with piano builder Santi Falcone, voicing expert Franz Mohr, and many other illuminating piano lovers. "The problem was not in writing it but in *not* writing it," explains Adams. "It's like a piece of music. You have the same kind of goals: To have some tension and not just flounder all over the place."

Piano Lessons is entertaining, exciting, and highly inspirational to anyone who faces the challenge of mastering the piano. As wonderful a book as it is, though, the *real* story took place beyond the confines of its pages. To create the book, Noah spent five weeks at the MacDowell Colony in New Hampshire, the musicians' retreat founded by composer and pianist Edward MacDowell. He was in august company, at least in spirit; former colonists include Leonard Bernstein, Aaron Copland, Edgar Varèse, and Walter Piston. There in the library, Adams refined his notes and practiced Schumann's *Träumerei*, one of two pieces he had gotten under his fingers.

"A lot of MacDowell's books were there," says Adams, "and his picture was always around. I played on a lovely Steinway B, and there was an 1870-something piano on display. His music is on the shelf, too, his leather-bound volumes of Schubert and Schumann. A lot of composers have been there over the years and they've put their music in the library as well. It's amazing to see that stuff."

Not a bad experience to have after having played for a year. But the trouble with writing a book is that you have to go out on multi-city book-signing tours to promote it. And this book has a particularly thorny facet: Its author claims to have learned to play the piano, and would therefore be expected to perform. "That put another overlay of anxiety on the whole thing," Adams understates. "I started taking two lessons a week with Lois



Narvey at the Levine School of Music. She made me learn the pieces all over [Bach's "Prelude in C" from the *Well-Tempered Clavier* was the other piece on Noah's program] and made me read from the music, rather than play from memory. She was perfectly right, and it got easier to play."

But the lessons didn't stop there. "I'll go into a book store, play, and then talk, and then people come to get me to sign books. The amazing thing is that everyone who comes up to me has a story to tell. 'Hi, glad to meet you. My mother has started playing again at age 65. . . .' Or their dad or brother. They all have these stories about pianos, but there's been no place in their lives to talk about it. A guy in Boston said, 'You're nothing. This book is nothing. Let me tell you what I did: I quit my good-paying job and went to the Berklee School of Music, just because I'm obsessed with the piano.' He was very friendly, and he bought a couple of copies. Nobody wants to talk about National Public Radio."

Noah's performances have been warmly accepted, but not without some skepticism. "A piano teacher said, 'You're far better than adults are at a year and a half.' I said, 'I really don't know. I think I'm terrible.' But she said, 'I think you ought to come clean with these people.' I just had a lot of motivation!"

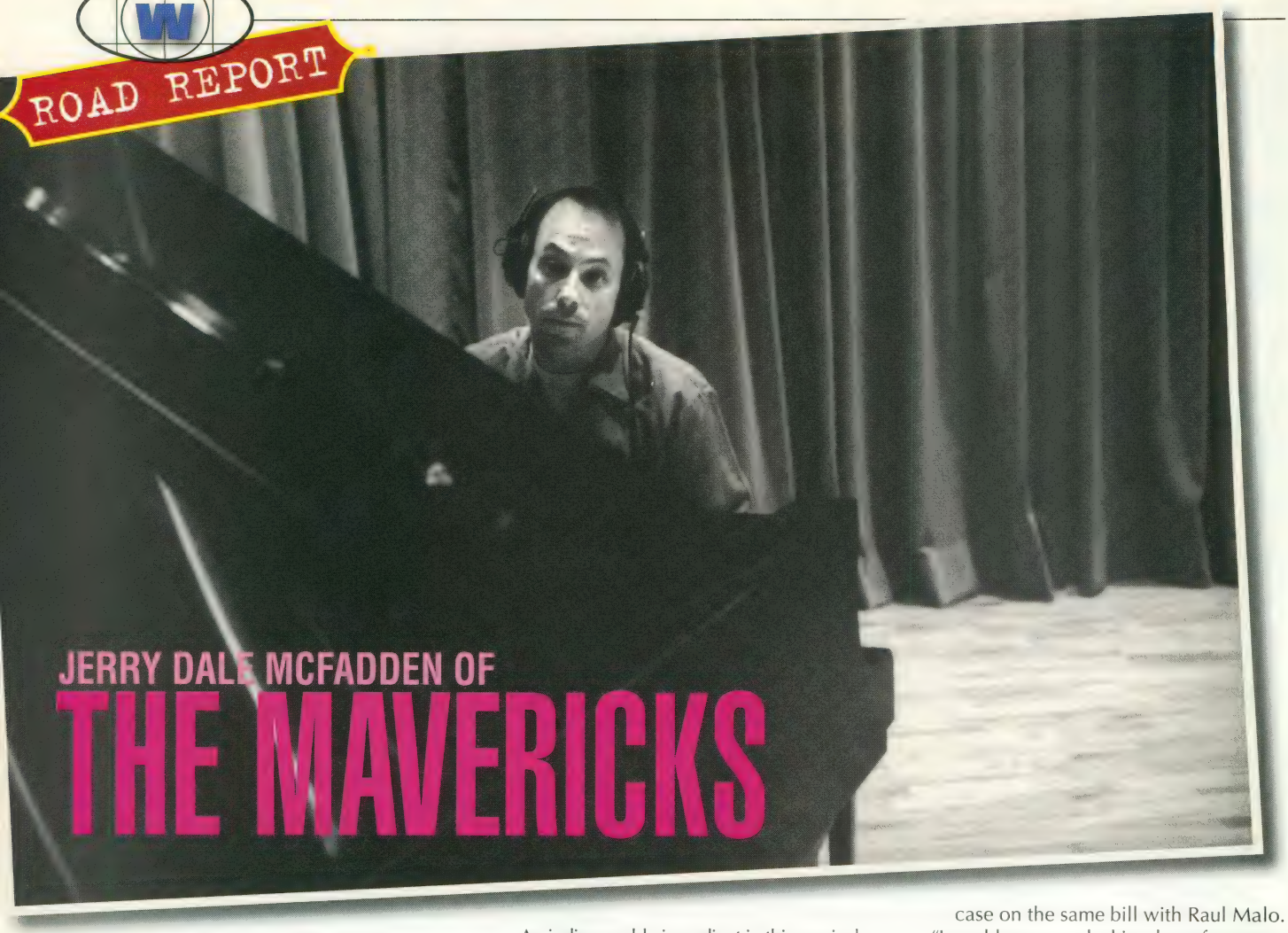
His next step, besides making tomorrow's deadline and sending a copy of *Piano Lessons* to the MacDowell colony library, is to learn to improvise, try out Mendelssohn's *Songs Without Words*, and tackle a movement or two of Beethoven's *Moonlight Sonata*. "I'm in absolute awe of great pianists," he says. "Now I hear how difficult it is. It began as an appreciation, and now it's as though I'm looking at galaxies that I never dreamed were out there." —*Ernie Rideout*

and were recorded using Opcode Studio Vision Pro and Digidesign Pro Tools. The three-CD set includes flags and anthems from all 184 participating countries, and is also available for library/commercial licensing. For music departments, international sports organizations, and other non-profit or educational groups, the CDs are available for fundraisers as well. MIDI files will be coming soon. For more info, call Etherean Music at 800-453-8437. . . . In reunion news, **The Monkees** (all four original members) have reunited for *Justus*, an album of new material on the Rhino label. The record is the group's first in 20 years, and coincides with their 30th anniversary. According to Monkee **Mike Nesmith**, "We wrote, performed, and produced all of it." Hence the album's name. . . . Out now on **Carlos Santana**'s Guts & Grace label is *Mystic Man* from keyboardist **Paolo**. The 15-song release features

guest appearances by Carlos and **Miles Davis** (one of his last sessions). A press release describes Paolo's music as "total jazz — a musical soup with plenty of different ingredients with a classical/futuristic jazzy spice flavor."

ADAMS PHOTOGRAPH **PHOEBE FERGUSON**

ROAD REPORT



JERRY DALE MCFADDEN OF THE MAVERICKS

To call the four men in the Mavericks a country band is to shortchange their talents. Sure, they've got a Grammy and a slew of other country music awards, and their album *Music for All Occasions*, filled with radio-palatable country arrangements, has gone gold, but their concerts show them in a much broader light. Lead singer Raul Malo, of Cuban extraction, writes country but sings like a tenor Frank Sinatra. The Mavs will lead the audience in an authentic sing-along of "Okie from Muscogee" one minute, and blast through credible reggae or Brazilian mambo music the next, with a nod to Belafonte along the way.

An indispensable ingredient in this musical melting pot has been the unofficial Fifth Maverick, keyboardist Jerry Dale McFadden. "Country music has been a part of my life at all times," he tells us, "but there have been plenty of times when I didn't want to have anything to do with it. A few years ago I would have laughed if you told me I was going to play in a country band, but I see the Mavericks as very different than that."

McFadden spent more than a decade playing piano in Nashville clubs, and went on to tour with Jason (of the Scorchers) for his solo outing in 1990. A year later, after a short "unplugged" tour with Amy Grant, Jerry Dale found himself playing a songwriters' showcase on the same bill with Raul Malo.

"I was blown away by his solo performance. He's such an incredible singer. And he reminded me that I had played a gig with Jason in New York where the Mavericks opened. Raul said that show was one of his favorites they ever did. But I didn't tell him that I never go see the other band on the bill . . . that I hadn't really ever seen them play."

The originally Miami-based Mavericks, a quartet of two guitars, bass, and drums, had usually traveled with a multi-instrumental sideman playing fiddle, pedal steel, and accordion, but it hadn't worked out to their satisfaction. Before Malo invited McFadden to accompany them on a tour of Brazil, the Mavericks had never worked with a keyboard player. "It was so much fun, and

World View News

◄ ON STAGE. **Gravity Kills** and **Stabbing Westward** have been taking turns opening shows for the two biggest reunion tours of the year, **Kiss** and the **Sex Pistols**. Look for more on Stabbing Westward in a future issue. Speaking of the Kiss tour, **The Hunger** (profiled in our Oct. '96 issue) will be jumping into the explosive opening-slot soon. . . . Another recent *Keyboard* profilee, **Robert Rich** (Nov. '96 issue), has hit the concert trail. His late night *Sleep* tour spans from coast to coast, and is being simulcast on a variety of radio stations along the way. Check your local listings. . . . Funk legends **Con funk shun** have returned to the live circuit with original members **Michael Cooper** and **Felton Pilate**. Songs from their New Year's Eve performance in San Francisco last year, along with two new studio cuts, can be had on the CD *Live For Ya Ass* (Intersound). For further reading, check out our interview with Pilate in June '94.

BULLETIN BOARD

TALENT SEARCH. The **Nashville Entertainment Association** (NEA) is now accepting band submissions for its 12th annual Extravaganza '97, to be held on Feb. 19-22, 1997, in Music City. Not just for pickers, the gathering will incorporate a variety of musical styles, ranging from rock and country to hip-hop, blues, folk, and jazz. Executives from the recording and publishing camps will be on hand in search of new talent. Interested performers need to act quickly — entries must be postmarked no

PHOTOGRAPHY **JIM HERRINGTON**

it really gelled so quickly," says McFadden, who also shoulders the harmony vocal duties.

Since the Mavericks had established their image as a quartet, McFadden is considered a sideman, not a band member. But there's no question in the minds of the fans that he helps define the Maverick's maverick musical vision. For instance: "I turned them on to a bunch of bizarre, orchestrated, cheesy easy listening music: Esquivel, Martin Denney, Arthur Lyman, and orchestral pop stuff," he explains. "We listened to that stuff all the time on the bus, and then Raul started writing like that. That's why the new album has a '60s easy-listening feel to it."

Originally consisting of just a Korg piano and an E-mu Vintage Keys (for organ sounds), McFadden's rig now houses a Yamaha P300 digital piano built into the shell of a spinet upright, and a real Hammond B-3 with an overdriven Leslie. Crowning the setup are four lava lamps on top of the instruments. Occasionally, he doubles on accordion and vibraphone.

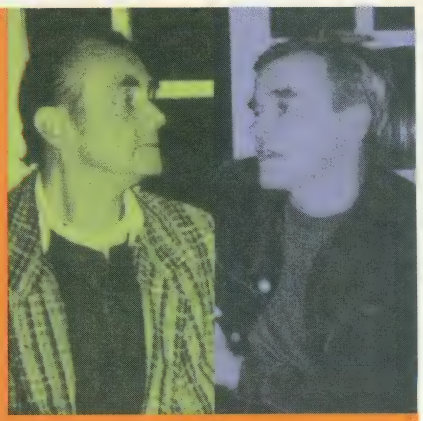
The key to playing with the Mavericks is spontaneity. "When we headline, we play for two and a half hours, and every night is always different. There's a set list lying there, but we don't really use it." In addition to their considerable body of original country hits, "we do innumerable covers, the most wacked-out things we can think of — from Zeppelin and Pearl Jam to Dean Martin and Nat King Cole songs. We don't even rehearse them; we just jump right in."

Fans may be startled to know that the band's musical horizons are about to expand again. Last summer the Mavs played on an album project for guitarist Scotty Moore and drummer D. J. Fontana, from Elvis' original band. Furthermore, McFadden and Mavericks bassist Rob Reynolds have started their own album project, but it will be in the alternative rock vein. "Robert and I have been doing a lot of writing lately. We've recorded with Ken Coomer from Wilco, and Tom Lewis from Junior Brown's band on drums, and with Tom Peterssen of Cheap Trick on bass. We'll be bringing in a whole host of other well-known players. There's kind of a buzz going around, but we haven't shopped it to any labels yet."

McFadden feels a great deal of support both from within the band and from their many loyal fans. Whichever direction the music goes, success is likely to follow the Mavericks. —*Wheat Williams*

27 YEARS LATER . . .

CLUSTER



Formed in 1969, the eclectic electronic duo of Joachim Roedelius and Dieter Moebius (collectively Cluster) have crafted album after album — whether together, solo, or in various collaborations with others. Many of their unusual, vivid soundscapes predated techno, ambient, industrial, and other forms of modern electronic music. Understanding the duo's importance, Caroline Records recently released a dozen CDs, reissuing albums from their back catalog on the German label Sky Records, including the romantic *Cluster & Eno.*

The German legends managed to reach the Western shores for a 1996 tour that took them all over the country. They described the audience response as "very, very positive." Cluster are cited by many electronic artists as a strong influence, yet the duo had no idea of their musical stature stateside. "We never thought a lot about it," says Moebius. "We just made our music and did what we wanted to do. We didn't do it to be the godfathers of some new kind of music."

It's ironic that, unlike younger generations of synth players, the duo rarely listen to electronic music. They enjoy everything from jazz to classical to rock, but little electronica. "We like a lot of American music," Roedelius declares. "If you think we were listening to other electronic music," Moebius adds, "it's not true."

Yet another irony is that their last release, 1994's *One Hour* (Caroline), strongly connected with a modern ethno-ambient vibe. But the duo were incorporating elements of Arabic, Indian, and other ethnic musics into their works long ago; and as far back as 1974, they were delving into the ambient arena. Their brief, mid-'70s side project with Michael Rother of the German band Neu was called Harmonia, and they were joined by Brian Eno for one concert back in 1974, out of which arose a collaboration. "And I'm not telling you it's a beautiful record," Moebius jokes. Also available in the near future will be a double-live CD release via Cleopatra documenting their U.S. trek; it will also feature some collaborative tracks with other artists.

On their current tour, Cluster's onstage setup is very stripped-down compared to their studio quarters. Moebius uses a Korg Prophecy and a Moog Prodigy (which he borrowed from supporting act the Brain). Roedelius has been playing the Ensoniq TS-10, on which he only uses preset sounds (he only recently began learning how to use it) as well as some prepared material. "The access to every sound is so easy," he says of the Ensoniq.

Cluster's improvisatory concerts vary from one to three hours, depending on their mood and the venue. Witnessing a Cluster show is a reverential experience. The crowd of people at Boston's Middle East attentively listened as the twosome conjured up airy sounds, percolating percussives, and otherwordly effects on their synths. Neither man looked at the other for nearly the entire show; their communication seemed to be telepathic, flowing naturally and evenly. At the end of the show, after a long round of applause, Roedelius sat down to chat with the audience, many of whom had brought vinyl LPs for their icons to sign.

When asked about how they would like to be remembered or how they view their place in musical history, they shrug it off. "We're so very much a part of everything. We don't care about the avant-garde or any category," says Roedelius. "We just do what we want to do. We create what we want to create. It's coming out of the moment." —*Bryan Reesman*

later than Halloween (only a week or two after this issue hits newsstands). Send a three-song cassette, bio, photo, list of upcoming performances, and $10 processing fee to the NEA at Extravaganza '97, Box 121948, Nashville, TN 37212.

PROG ROCK COALITION. Progressive rock organizations Seventh Heaven, Discover, and La Llave Oculta have joined forces to form the **Asociacion del Rock Progresivo** (**Progressive Rock Association**) in Capital Federal, Argentina. Their aim is to support, promote, and produce progressive rock events in Latin America. The Foundation's most recent effort is the release of a CD from the Mexican band **Cast**, a group that has 18 years of activity and five CD releases. Are you a progger? The Association would like to hear from you. Send demo packets to: Casilla de Correo, 237 (1412) Sucursal 12 B, Capital Federal, Argentina. You might just end up in print or on the airwaves.

IN JAPAN. Victor Cerullo e-mailed us with the following announcement: "I'm writing to inform you about the birth of a new movement of neo-futurist musicians from Japan, named **Intelligentsia**. Its founder, the well-known computer programmer and artist **Mirai**, has started this global project involving electronic musicans from all over the world to promote a positive integration of hi-tech music in everyday life." For more information about this movement, contact the following Web sites: www.bekkoame.or.jp/~ummo, www.bekkoame.or.jp/~ummo/xanmoo/welcome.html, or www.inJapan.net/members/aka/ummo/.

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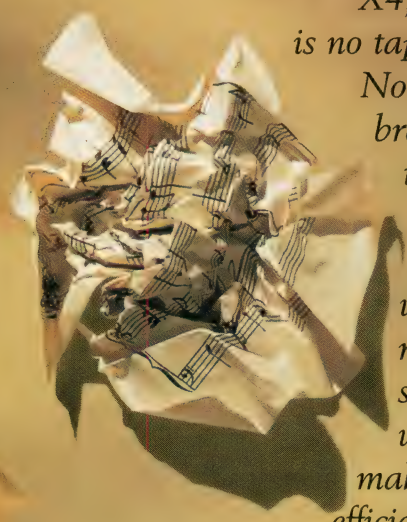

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MIKE EPPLEY PULLS OUT ALL THE STOPS

THE "B"

master class

ONE HAND ON THE DRAWBARS, one hand on the keys, Mike Eppley sculpts chorus after burning chorus. Hollow cries follow shimmering phrases that seem to change color within a single note. Tension builds as he claws his way up the keyboard in a blistering run of syncopated 32nd-notes that explodes in a fistful of writhing fifths and octaves. The choruses unfold, never repeating a single idea. This is subtle, I think to myself. This is finesse.

"This is fun!" he laughs after the track is finished. Okay, fun it is, too. Even if he wasn't a fabulous player, audiences would still pay just to watch Eppley enjoy himself. Eyes closed and head up all

IS FOR BLUES

BY **ERNIE RIDEOUT** PHOTOGRAPHY **STEPHEN ZEIGLER**

the while, he seems transported when he performs with blues guitarist Joe Louis Walker, rocking back and forth and smiling at some inner vision. "I really do enjoy myself when I play," he says. "When I was a teenager, I had decided that I didn't want to do music for a living because I didn't want to learn to hate it. At some point, though, I got to sit in with a band when some friends were with me. I got up and played a few songs, and when I came back down, they said, 'You were just smiling the whole time, you were having so much fun!' I hadn't really realized what was happening."

For Eppley, fun is the operative word. "The word 'playing' implies fun. That's what this whole thing is about. I'd hate to be doing this all the time and not enjoying it. I really am expressing myself, even

though I'm a much more inhibited person otherwise. There's something extra that comes out, and it's healthy. And when you do that for years, you have to get better at it, just naturally. Your dexterity will improve and then you finally get to a point with a style of playing, or a riff, or a scale, where it feels good, instead of feeling like you're trying to do something and you haven't quite got it yet. You just nail more things when you enjoy doing it."

There are other tangible benefits from tapping into the power of positive playing, such as the ability to deliver the goods on demand. For instance, Eppley once dreaded afternoon gigs. "I used to think, 'How can I get in the mood?'" he says. "The more you do it, though, the more you realize that it comes from within. You don't have to be dependent on the lights being low, or having that drink, or being in the right mood beforehand. The mood is supplied when you get up there and do it."

Plus, he points out, this can help you get beyond worrying about whether you're playing your best at a given moment or not. "There are times when I think that I'm playing terribly and I wonder how anybody could be enjoying it," he admits. "And usually, thankfully, some people come up and say, 'You really sounded good.' On those times when you think you sucked it's important to hear that somebody actually liked it. It's similar to when you record yourself. The gigs where you thought you were playing great, you go 'Whoa, that sucked!' when you listen back to the tape. Sometimes when you thought you were awful, the tape sounds pretty good. It's so subjective. Some people rely on drugs or alcohol or whatever to get in the mood beforehand, and you may sound better to yourself, but you might not sound that great to everyone else."

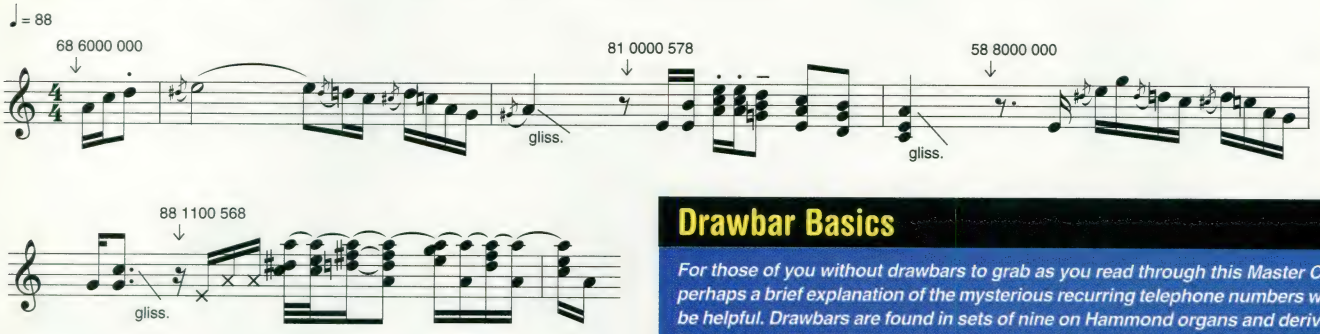
With his two-fisted approach and dead-on rhythmic feel, sounding great is clearly not a problem for Eppley. He didn't always play the Hammond with as much attention to the drawbars as he does these days, though. The inspiration for that technique came years ago when he was with the Ball Taylor Band, opening for Barry Melton on a week-long run at San Francisco's now-defunct Boarding House. "There was hardly any audience that night, and maybe they didn't get a good review," he recalls. "Barry decided to forget about his usual act and just jam. I remember seeing his Hammond player working at his drawbars, a concept that hadn't occurred to me. From then on, I always tried to shape the sound that way. I never really learned anyone's particular science to it, I have some settings that I kind of know, but otherwise I'm winging it. When I can hear myself well, I can do a good job of pulling out the sounds I want as I'm playing. If I'm having a hard time hearing, I pull out the drawbars more than I need to.

"The cool thing about a Hammond is that it's really the first synthesizer," he enthuses. "All the stuff that people want to help them make sounds, like more knobs, it's got 'em. You can just mold your sound right there, so organically.

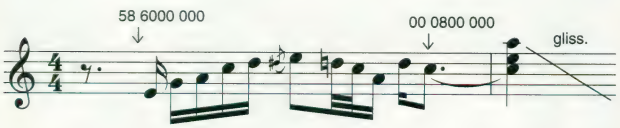
"If I want that hollow Al Green sound," he continues, "I'll pull out the 8' or 4' drawbar [00 8000 000 or 00 0800 000]. While you pull it out, pump up the volume pedal, since you've reduced the number of drawbars and therefore the volume of sound. Or I'll pull out the 4' and 2-2/3' with 2-2/3' a little bit higher [00 0680 000] and do a glissando. I like to get a gospel sound with the 16', 5-1/3', and the last three [82 0000 668]."

In context, Eppley often changes settings from phrase to phrase, in a question and answer form, as in Example 1 below. "The tones are so radically different," he says. "You could even answer it like this [plays

Ex. 1. Whether you have a B-3, a MIDI organ rig with drawbars, a General MIDI organ sound, or a cheesy synth patch, Mike Eppley's blues playing has a lot to offer. On this and all other examples, the arrows underneath the drawbar registrations indicate the approximate moment that Eppley arrived at that particular setting; he actually moves the drawbars constantly, as you'll see when you download the corresponding MIDI and audio files from Keyboard Central. *In this example, he creates contrasting phrases by changing the emphasis from the 5-1/3' and 8' drawbars to the 16' and upper three. He also varies the texture from single notes to chordal figures and sustained notes. The resulting question and answer effect sounds as if it comes from separate instruments. See text above.*



Ex. 2. This call-and-response technique is one that Eppley uses sparingly. By pulling out a single drawbar, usually the 4', he gets a mournful, hollow sound. Whenever you reduce the number of drawbars, push the volume pedal a bit more so the phrase doesn't get lost. See text on page 24.



Ex. 3. When playing low, Eppley sticks to his main setting, kicks in the percussion 3rd harmonic, and puts the brake on his Leslie. See text, page 24.

Drawbar Basics

For those of you without drawbars to grab as you read through this Master Class, perhaps a brief explanation of the mysterious recurring telephone numbers would be helpful. Drawbars are found in sets of nine on Hammond organs and derivative instruments. Each drawbar bears a number that represents a length of organ pipe that sounds a certain overtone of the harmonic series, hence the foot (') marker after the number. Each drawbar can be pulled out to one of nine positions, indicated by the numbers 0-8. The first two drawbars (16' and 5-1/3') form the Sub group, and they provide the lower frequencies of a sound. The middle four drawbars (8', 4', 2-2/3', and 2') form the Foundation group. The 8' drawbar is considered to be the fundamental pitch of a given sound. The rightmost three drawbars (1-3/5', 1-1/3', and 1') comprise the Brilliance group, and as the name suggests, they provide the higher frequencies in a sound. The numbering system in this article follows this arrangement, and consequently there is a space between each group of drawbars. For example, 00 0000 000 indicates that all drawbars are pushed in completely, resulting in no sound, unless percussion is engaged. 88 8888 88 tells you that they are all pulled out all the way, which means that Church is in session, pass the collection plate, Amen.

The Gear Collection Blues

Mike Eppley's gear collection not only occupies an entire room in his house, it spans decades. The result of having an eye for a bargain and a total inability to put an old instrument on the auction block, the inventory includes a Yamaha CP-70 ("I used to fit the whole thing in the trunk of my Olds 98!"), Hammond A-100, Hammond M-3, Korg CX-3, Roland A-50, and numerous synth modules. There is also the gear in his current touring rig: a Rhodes MK-80, Hammond-Suzuki XB-2, Dynacord Leslie simulator, E-mu Proteus XR, Roland D-550, and a Roland Cube keyboard amp. For his tracks on Joe Louis Walker's Blues of the Month Club *and* The Great Guitarists, *Eppley used the house B-3 and Yamaha grand at Fantasy Studios in Berkeley, California.*

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Ex. 2, page 22]. I love switching to that hollow, spooky sound. It gives you something to break up your playing."

Eppley's workhorse drawbar setting is generally 68 4000 00, or thereabouts. "If a part's not coming out enough," he advises, "or if you just want to add some character to it, and you can keep yourself from just pulling everything out [*laughs*], you can ease out the 1' and push in the 8' and 4' [78 8200 00 to 78 5100 004]."

It's no surprise that Eppley uses the percussion harmonics in a similar fashion. "Sometimes I'll kick in the percussion 3rd harmonic if I'm playing down low [Ex. 3, page 22]," he says. "But I'll switch off the Leslie. Or if I'm playing high, I'll leave the 2nd harmonic on.

"The other neat trick," he continues, "is to use the percussion to turn the 1' drawbar on and off. You'll get a mellow tone with that drawbar out and with percussion engaged. All you have to do to brighten it up is to release the percussion. It's what Gregg Rolie did at the beginning of his solo on Santana's 'Evil Ways.'"

As you examine Examples 4, 5, and 6 (below and pages 26 and 27), you'll notice that grace notes are an essential element of Eppley's style. "I like to slide a lot," he explains. "That's why I like keys like *A*, *D*, *E*, and *C*. I may grimace a little when someone calls a tune in A♭, but there's a whole set of fingerings to use there, too. It makes you explore and find out new things. But I love the keys where I can slide off. There's probably a more correct way to do this, but there may be an advantage to doing it my way. [*Laughs.*]

"When I'm doing the two-handed percussive things [Ex. 4, bars 22-24, Ex. 5, bars 16-17]," he continues, "I'm almost not aware of where the left hand is. It's still on a note, probably the roots and fifths. Someone once challenged me as to whether I was really hitting any correct notes with my left hand. I said that it wouldn't sound right if I didn't. I think they're just really quick octaves and fifths."

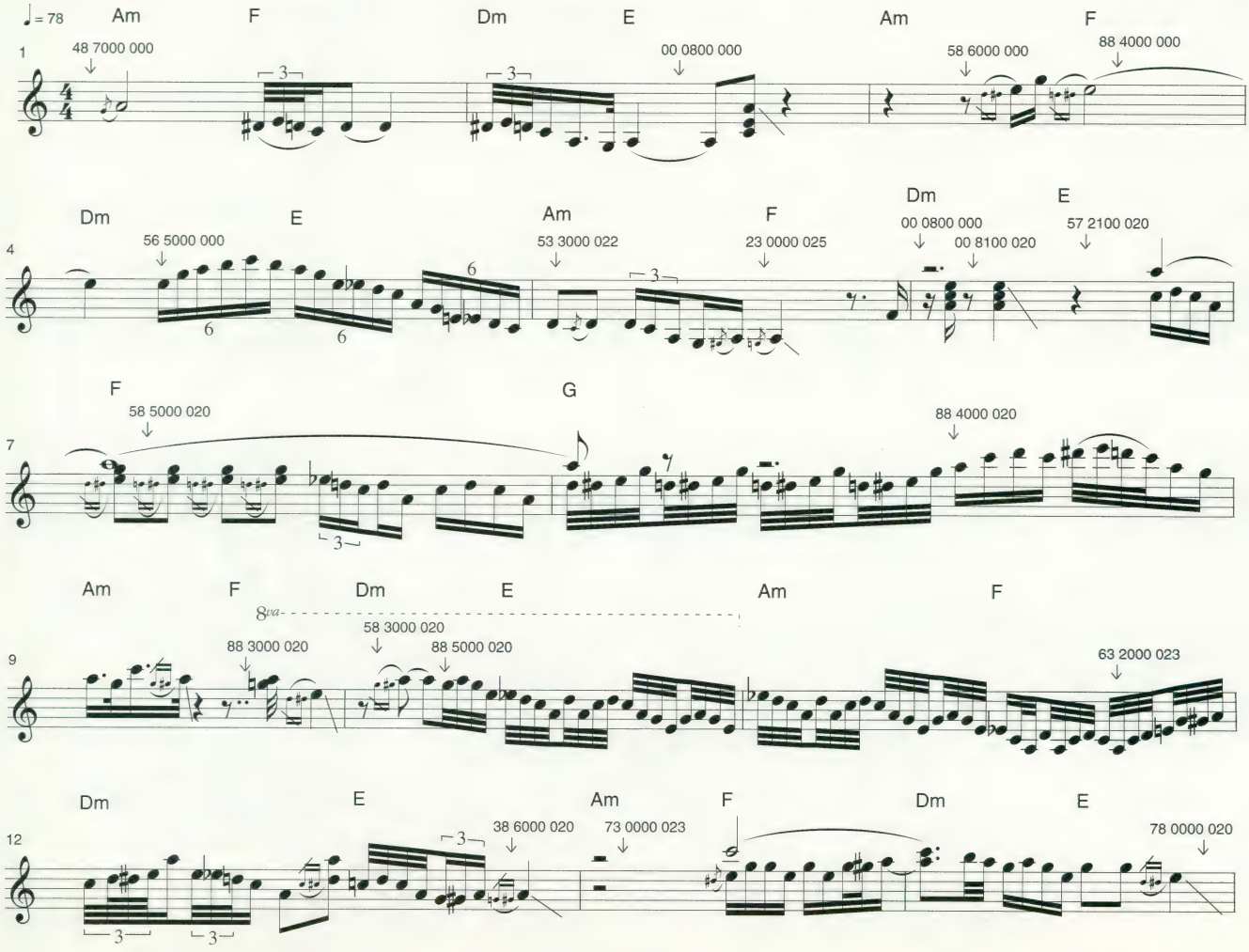
Playing with Joe Louis Walker and the Bosstalkers keeps Eppley pretty busy. National and international tours fill the time between album sessions, which most recently have yielded the Steve Cropper-produced *Blues of the Month Club* and *Joe Louis Walker: The Great Guitarists, Vol. 1* (Gitanes/Verve). One would think that playing for Steve Cropper might make one a bit nervous, what with all that Booker T. & the MGs experience he's had. But the opposite was true.

"While we worked on the first album that we did with him, *Blues of the Month Club*," he recalls, "I was thinking, 'Here's Steve Cropper, he's heard the best, played with the best, written for the best, and been the best.' But what else can you do but just be the best you can be? It turns out that he's very easy going. He knows how to put people at ease. On one of the songs on *The*

UPLINK!

Hear Mike Eppley play the examples in this article and much more by downloading MIDI and audio files from Keyboard Central, our web site, at www.keyboardmag.com. You can even check out his drawbar moves; we've configured MIDI files for Hammond-Suzuki XB-2 (version 2 software), Hammond-Suzuki XM-1, Voce V-3, and Oberheim OB-3. General MIDI files are available as well, as are several excellent piano jams not included in this article.

Ex. 4. Here are three choruses over a groove similar to that on "Street People" from Blues of the Month Club *(Polygram/Verve). Though the speed of some of Eppley's licks may make them seem difficult, his approach is essentially simple; take the time to slow them down and study them. Note how melodic these choruses are, and how Eppley builds excitement by changing texture, register, and drawbar settings, especially over the* F *to* G *turnarounds. Keep the Leslie on for this entire example. See text above.*



Great Guitarists, I was trying to walk that borderline between not getting in the way, but still doing enough. At one point he said, 'Go ahead and do some more fills,' which was just what I needed to hear. I was going to play piano on another song, and we did some takes. Then Steve said to try the organ once. We played two bars, and he said, 'Stop, I want the tape rolling on this one!' He told me to do it just the way I do it with that full-out, aggressive sound, and go for it. That was the best thing for that song. I wouldn't have pictured it beforehand, though."

Eppley didn't exactly leap directly from learning "In-a-Gadda-Da-Vida" and "We Ain't Got Nothin' Yet" note for note to doing sessions for Steve Cropper. His decision to go full-time came slowly, over years of working at satisfying jobs that exercised his numerous non-musical talents. "There were a lot of different things that I did throughout life that I thought I could devote myself to," he reflects. "Several years after I'd been playing music, I got disgusted with the commercial aspect of it, or the thought that I might have to involve myself in the business end of it if I wanted to achieve something. So rather than have to sacrifice the art of it for the business, I decided that it would just be something I'd always do and love, and I wouldn't try to make it my livelihood.

"But then at some point in the last ten years," he continues, "I started feeling that work was taking away from time I could be putting into music. It got more and more frustrating, even though I loved the jobs I was doing. I'd been working with [blues guitarist] Chris Cobb for about six years. We were always a good band locally, but we never did get signed."

A deep sense of responsibility kept Eppley rooted to his day gig, producing recordings for the blind at a San Francisco Bay Area library. "It was a great gig," he recalls. "But I began to realize that I didn't want to retire doing that. So right about that point, there was somebody else I worked with who I thought could take over what I was doing, which was important to me. I thought, 'Here's my chance to go out.' My wife at the time had a good job, and she said, 'If you really want to try music, quit your day job and go for it.'

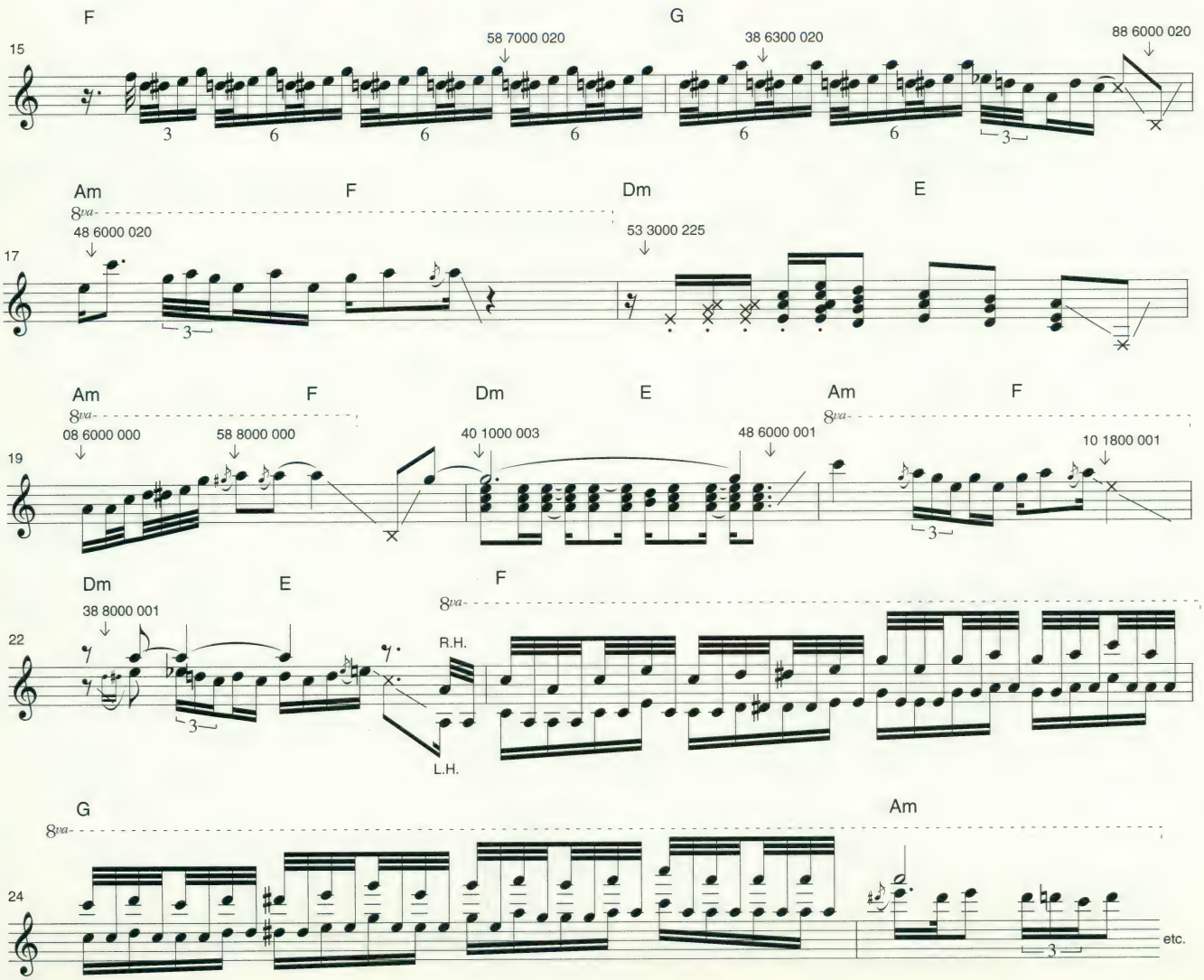
"Well, for the next two years I found that I didn't really have much self-discipline," he admits. "You know, all that structure of having to be at work at a certain time, it was kind of hard to generate on my own. It was really hard to replace that time I spent working with time doing music. There was always something to do around the house. So for a couple of years, I floundered more than I progressed.

"I was still doing gigs, but I certainly wasn't making what I'd made with my day job. And I wasn't finding myself suddenly writing a lot of music or becoming really proficient, either.

"Then I heard that Joe Louis Walker might be looking for a keyboard player, and for the first time, I thought, 'I'm not ready to give up music yet, it still might happen.' There were changes happening in my life anyway, I was getting

A Mike Eppley Discography

B.B. King, Blues Summit, *1993 (MCA).*
Joe Louis Walker, Blues Survivor, *1993 (Polygram/Verve).*
Joe Louis Walker, JLW, *1994 (Polygram/Verve).*
Joe Louis Walker, Blues of the Month Club, *1995 (Polygram/Verve).*
Joe Louis Walker, Great Guitars, Vol. 1, *Spring 1997 (Polygram/Verve).*
Various Artists, Red Blooded Blues, *1995 (Polygram).*



separated from my wife and. . . . Well, at one point, I thought to myself, 'Am I afraid to try it in a bigger league?' I had never actually toured with a band. Didn't I want to see if I could get in with Joe, where they were actually touring and doing some pretty big concerts and albums? I wasn't getting any younger, and I thought that maybe I'd better just try it.

"So I checked out his music, and I liked the versatility of it and the way it sounded. So I made a big push for getting into the band. I spent five weeks learning and memorizing the tunes. When it was time to try out, he seemed to like me."

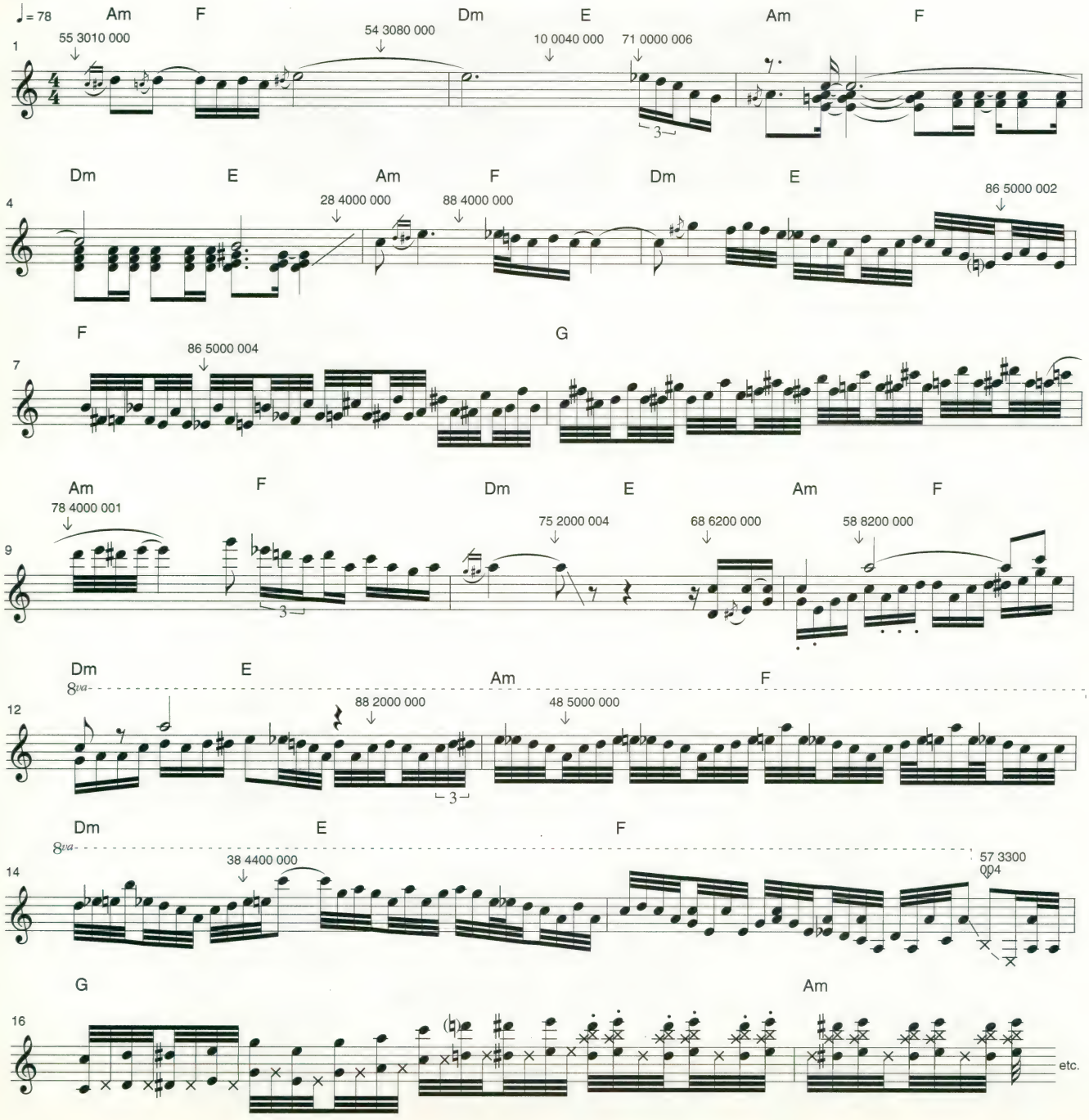
That was the kick-start that Eppley needed. Suddenly he had a weekly rehearsal regimen, plenty of gigs, tunes to learn, and a boss with a thorough knowledge of blues styles. "Joe wanted people who would really be able to play the blues," he says. "He would tell me to play a particular part like [blues pianists] Otis Spann or Memphis Slim. So I had to figure it out, because, embarrassingly enough, I hadn't really focused on blues up until that point."

But working with Joe Louis Walker means that you'll cover a lot more ground that just the blues. "The great thing about working with him is that he does all kinds of different music," Eppley points out. "There's a soul influence, an R&B influence. It's not all just straight, pure blues.

"To absorb the blues aspect that he needed, I never really sat down with any blues recordings and learned to play exactly the same way. I found that when a gig was coming up, just to be hearing that stuff in the background would make me play more in that style. Just having it in your head helps."

Having a good instrument is part of it, too. Partial to the real Hammonds, Eppley is practical when it comes to touring. "I used a Korg CX-3 at first,"

Ex. 5. This exerpt shows how Eppley changes tone color within a single note (bars 1 and 2). In bar 16, the "Xs" indicate indeterminate pitches; the effect is very percussive, especially when he goes crazy with the syncopations at the end of the bar. Slow the faster passages down until their simplicity becomes clear. *See text, page 24.*

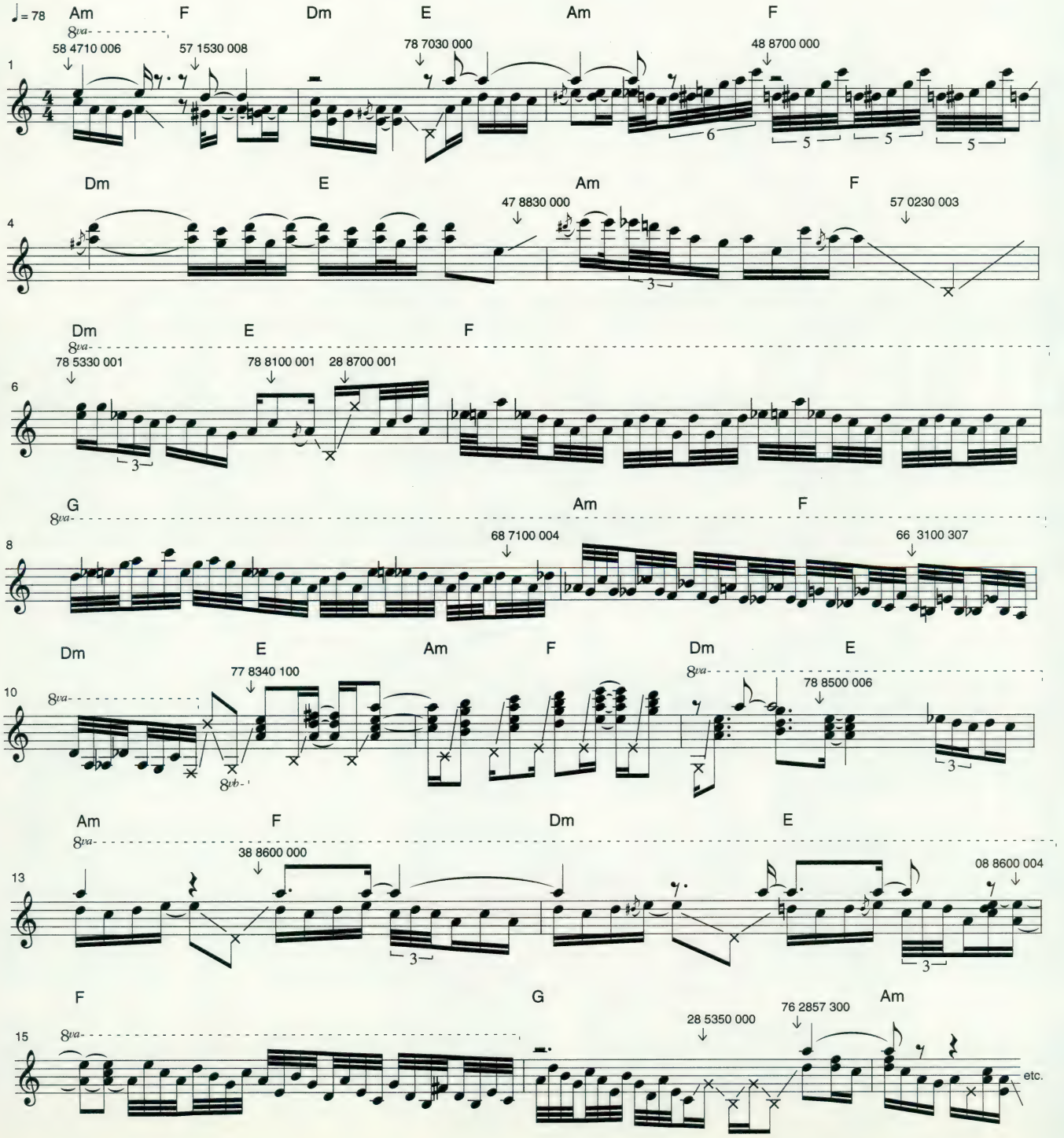


he explains. "But then the Hammond-Suzuki XB-2 came out, and with the Dynacord Leslie simulator and the Roland Cube amp, I got just the right bite and sound that I wanted. That seemed to make a lot of difference in my playing. With the wrong keyboard, I'd be hammering away at the keys, my fists would clench, and my hand would tighten up because I was trying to get something out of the instrument that wasn't available. So by getting the right setup, I could pursue what it was I was looking for."

The right gear, and a great gig; a sweet combination. "It's great to work with somebody who really believes in putting in the time, having good players, and having a tight band that's dedicated," says Eppley. "If you're in a band where you can never hear yourself and you get a headache every night from singing too hard because you can't hear, you'll never get any better. This is the opposite of that. The musicians are good and people work on their stuff — you don't put in all your work just to find out that the next guy in the band didn't put in any time. I've spent four years with Joe, so there's a lot of stuff I've forgotten about what it was like to be head-banging every night."

In the end, it's a situation that enables Eppley to achieve what he's after, musically and emotionally. "It's always been important to me to give everything when you're onstage," he says. "I can't conceive of standing up there and looking bored. How is anyone else going to enjoy the show if you're not? As it is, I seem not even to have a choice in the matter!"

Ex. 6. In these two choruses, Eppley makes extensive use of glissandi, especially in bars 2, 5, 6, 10, 11, and 16. In some cases he uses a single finger, as in bar 5. In others, such as in bars 10 and 11, he'll use the entire palm of his hand.



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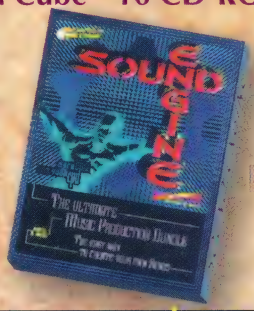

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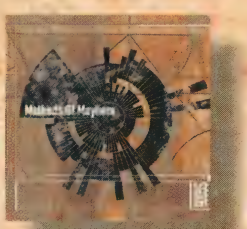

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SOS REVIEW

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KEYBOARD REVIEW

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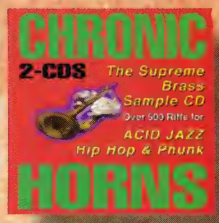

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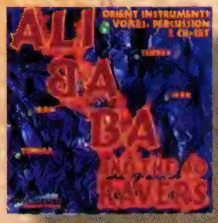

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buyer's guide

PAGE 34 SYNTHESIZERS & TONE MODULES

Since synthesizer technology is at the core of electronic music, it's not surprising that the synth/tone module category remained active in 1996. A few instruments that we profiled in last year's Buyer's Guide have fallen by the wayside — the Korg 01/W line, the Peavey DPM line, Roland's Sound Canvases, and the Yamaha SY99. But we're also seeing new entries into the field, so the total number of instruments is almost as large as last year. Much of the late-breaking news is in the dance genre, with such axes as the Quasimidi Raven, E-mu Orbit, Waldorf Pulse, and Yamaha CS1x targeting the real-time performance demands of mix artists.

We contacted three companies in the U.K. who have started building TB-303 clones, but none responded to our questionnaire by the deadline. We learned about the PAiA FatMan, a monophonic analog synth, too late to include it in the chart. Thanks to Akai's U.S. distributors, we were able to get enough information for a listing on the new Akai synth modules, which we're told will only be available in Europe, not here in the U.S. We included them for the benefit of our many overseas readers.

Last year, the synthesizer chart sprawled across 12 pages. This year we were determined to get the size down, so we eliminated a number of questions, ranging from the types of drum kit programming and modulation routing (too many confusing options to fit into a chart) to the dimensions and weight (pretty standardized, and easy to discover by visiting a music store).

What we kept were the statistics that we hope will be of primary concern to most musicians — the amount of ROM waveform memory, the maximum polyphony, the type of voice filters, the number of RAM and ROM program locations, and of course the price. Not all of these statistics are relevant for all instruments. To take the most obvious example, an analog synth has no waveform ROM. This is not a defect of the instrument; it's simply an irrelevant question that arises from the way the chart was designed. Since the configuration of a modular synthesizer (two are listed this year) depends on what modules you purchase, just about all of the chart categories are misleading or irrelevant — but we didn't feel that we should eliminate the instruments from the chart on that account. If the specs that are important to you are not listed, please check with a local dealer, or contact the manufacturer directly. —*Jim Aikin* ►

INSTRUMENT	DESCRIPTION	SUGGESTED RETAIL PRICE	MAX POLYPHONY	MAX MULTITIMBRAL PARTS (MIDI RECEIVE CHANNELS)	ROM WAVEFORMS
Akai SG01v, SG01k, SG01p	tone modules	£255	32	16	v & k: 6Mb; p: 8Mb
Alesis QS6, QS7, QS8	synthesizers	QS6: $1,099; QS7: $1,599; QS8: $1,999	64	16	QS6: 8Mb; QS7 & QS8: 16Mb
Alesis S4 Plus	rack-mount synth	$1,099	64	16	20Mb
Clavia Nord Lead / Nord Lead Rack	digitally modelled "analog" polyphonic	$1,995 (rack: $1,695)	4 (12 w/ exp. board)	4	n/a
Doepfer A-100	user-configurable analog modular	Depends on configuration	variable	variable	none
Doepfer MS-404	monophonic analog	$499	1	n/a	none
E-mu Morpheus	tone module	$1,495	32	16	8Mb
E-mu Orbit	tone module	$995	32	16	8Mb
E-mu Proteus 2	tone module	$995	32	16	8Mb
E-mu Proteus FX, Classic Keys	tone modules	Proteus FX: $749; Classic Keys: $795	32	16	8Mb
E-mu Ultra Proteus	tone module	$1,795	32	16	16Mb
EMS Synthi A, VCS3	monophonic analog	Synthi: £1,600; VCS3: £1,800	3 (3 osc)	1	n/a
Ensoniq KT76 / KT88	workstations	KT76: $2,495; KT88: $2,695	64	8 (16 in GM mode)	6Mb
Ensoniq MR-61 / MR-76	workstations	MR-61: $2,595; MR-76: $2,995	64	16	14Mb
Ensoniq MR-Rack	tone module	$1,695	64	16	12Mb
Ensoniq SQ-1	workstation	$1,195	32	8	3Mb
Generalmusic S2 Turbo, S3 Turbo	workstations	S2: $2,795; S3: $3,145	32	16	6Mb
Kawai K5000S, K5000W	S: synthesizer W: additive synthesis workstation	S: $1,745; W: $2,395	S: 32; W: 64	S: 4; W: 32	S: 4Mb; W: 16Mb
Korg i1, i2, i3	auto-accomp workstations	i1: $5,750; i2: $3,999; i3: $3,250	32	16	i1: 14Mb; i2: 8Mb; i3: 6Mb
Korg N264, N364	workstations	N264: $2,400; N364: $1,900	64	16	8Mb
Korg Prophecy	solo synthesizer	$1,250	1	1	n/a
Korg Trinity, Trinity Plus/Pro/Pro X	workstations	$3,599; Plus: $3,999; Pro: $4,799; Pro X: $6,000	32; Plus & Pro: 33	16	24Mb
Korg X5, X5D	synthesizers	X5: $1,099; X5D: ???	X5: 32; X5D: 64	16	X5: 6Mb; X5D: 8Mb
Kurzweil K2000, K2000S, K2000R, K2000RS, K2VX, K2VXS	synth/sampler workstation	K2000: $2,995; K2000S: $3,695; K2000R: $2,895; K2000RS: $3,595; K2VX: $3,495; K2VXS: $4,195	24	16	K2000: 8Mb; K2VX: 24Mb
Kurzweil K2500, K2500S, K2500X, K2500R, K2500RS, K2500XS	synth/sampler workstations	K2500: $4,960; K2500S: $5,840; K2500X: $6,400; K2500R: $3,875; K2500RS: $4,650; K2500XS: $6,400	48	16	8Mb
Kurzweil PC88, PC88MX	preset-based instruments	PC88: $2,650; MX: $3,150	PC88: 32; MX: 64	16	PC88: 6Mb; MX: 12Mb
Marion Systems MSR-2, Prosynth	rack-mount analog modules	MSR-2: $1,695; Prosynth: $1,149	8	8	n/a
MidiArt GS-1000R	GM preset module w/ computer support	$299	24	16	6Mb
Novation BS-1 BassStation, BSR-1 rack	monophonic analog bass synths	BS-1: $649.95; BSR-1: $799.95	1	1	n/a
Novation DRK-1 DrumStation	TR-808/909 emulator	$995.95	8	1	n/a
Peavey Spectrum Synth, Spectrum Bass II	tone modules	$399.99	12 (24 osc)	6	2Mb
Quasimidi Quasar	tone module	$1,795	21	16	10Mb
Quasimidi Raven	workstation	$2,195	21	16	8Mb
Quasimidi Technox	tone module	$1,095	21	16	8Mb
Roland JV-1080	tone module	$1,895	64	???	8Mb
Roland MC-303	pattern seq/dance tone module	$895	28	8	unknown
Roland XP-10	synthesizer	$895	28	16	4Mb
Roland XP-50, XP-80	workstations	XP-50: $2,195; XP-80: $2,595	64	16	8Mb
Sound Transform Systems Serge Modular	modular synthesizer	$2,500 & up	variable	n/a	n/a
Studio Electronics ATC-1	monophonic analog synth	$1,059	1	1	n/a
Studio Electronics SE-1	monophonic analog synth	$1,599	1 (3 osc)	1	n/a
Technics SX-WSA1, SX-WSA1R	acoustic modelling workstations	WSA1: $2,495; WSA1R (rack): $2,195.95	64	???	12Mb
Waldorf Microwave	tone module	$1,750	8	8	0.5Mb
Waldorf Pulse	tone module	Pulse: $999; PulsePlus: $1,099	1 (3 osc)	1	n/a
Waldorf Wave	synthesizer	$8,900 (61 keys), $10,370 (76 keys)	16	8	0.5Mb
Yamaha CS1x	synthesizer	$799.95	32	16	4.5Mb
Yamaha MU50, MU80	tone modules	MU50: $595; MU80: $895	MU50: 32; MU80: 64	MU50: 16; MU80: 32	MU50: 4Mb; MU80: 8Mb
Yamaha QS300	workstation	$1,895	32	16	4Mb
Yamaha QY700	sequencer/accomp/tone module	$1,495	32	32	4Mb
Yamaha VL1M, VL70M	rack-mount physical modelling solo synths	VL1M: $1,595; VL70M: $799.95	VL1M: 2; VL70M: 1	1	n/a
Yamaha W5, W7 (version 2)	workstations	W5: $2,495; W7: $1,995	32	16	8Mb

Manufacturer contact list on page 157

FILTER TYPE	PROGRAM MEMORY (SINGLE RAM & ROM, MULTI RAM & ROM)	KEYBOARD: NUMBER OF KEYS, MIDI SENSING, NUMBER OF SPLIT ZONES	MULTI-FX	SEQUENCER, # TRACKS, CLOCK RES, DISK DRIVE	OPTIONS & SPECIAL FEATURES
lo/hi/band, res	0 • k: 313; v: 256; p: 50 • 0 • 1	None • V, AT • 1	Yes	None, No	Note: SG01v features vintage synth sounds, SG01k is GM-compatible, SG01p has piano sounds
lowpass	128 • 512 • 100 • 400	QS6: 61; QS7: 76; QS8: 88 • V, RV, AT • 16	Yes	None, No	computer/MIDI interface port is standard
lowpass	128 • 512 • 100 • 400	None • V, RV, AT, PAT • 16	Yes	None, No	ADAT optical cable
lo/hi/band/notch, res	40 • 59 • 1 • 100	not in rack • 49 • V (resp. to AT) • 1 (4 layer)	No	None, No	8-voice exp. board (incl. PCMCIA prog card slot), $550
lo/hi/band (depends on module), res	n/a	None • n/a • n/a	No	8-step analog, No	30+ modules available
24dB/oct lowpass, res	n/a	None • n/a • n/a	No	None, No	monophonic analog synth: VCO, lowpass filter w/ resonance, ADSR, noise source
198 presets, 14-pole, res	128 • 128 • 128 • 0	None • V, AT, PAT (receive only) • 128	Yes	None, No	—
lo/hi/band, morph, flange, etc., res	256 • 256 • 1 • 0	None • V, AT, PAT (receive only) • 8	No	None, No	standard: 60 ROM drum rhythms w/ interactive playback
none	64 • 128 • 1 • 0	none • n/a • V, AT, PAT (receive only) • 8	No	None, No	—
none	256 • 256 • 1 • 0	None • V, AT, PAT (receive only) • 8	Yes	None, No	Note: these two instruments have different waveform sets
288 presets, 14-pole, res	128 • 128 • 128 • 0	None • V, AT, PAT (receive only) • 128	Yes	None, No	—
lowpass, res	n/a	None • n/a • n/a	No	None, No	various modifications (sync, PWM, etc.)
2 indep, hi/lo/band	80 • 228 • 99 • 11	76/88 • V, AT • 8	Yes	16tr, 96ppq, No	ROM & RAM cards
2 indep, hi/lo/band	up to 256 (dynamic mem) • 468 + 751 drum • up to 128 (dynamic mem) • 0	61 / 76 • V, RV, AT • 3	Yes	16tr, 384ppq, Yes	wave exp. cards, flash ROM; fully programmable w/ computer software
2 indep, hi/lo/band	up to 128 (dynamic mem) • 395 + 422 drum elements • up to 32 (dynamic mem) • 0	None • V, AT, PAT (receive only) • 16	Yes	None, No	wave exp. cards, ROM & RAM prog cards; fully programmable w/ computer software
2 indep, hi/lo/band	80 • 100 • 99 w/ card • 0	61 • V; receive only: AT, PAT • 8	Yes	16tr, 96ppq, No	ROM & RAM cards
lo/hi/band, parametric, res	1,548 • 500 • 100 • 200	S2: 61; S3: 76 • V, AT, PAT • 16	Yes	16tr, 192ppq, Yes	static RAM upgrade
lo/hi, res	W: 108 • 208 • 64 • 0; S: 128 • 0 • 64 • 0	61 • V, AT • 4	Yes	W only: 40tr, 96ppq, Yes; both: Yes	auto phrase generator, "S" version has knobs on front panel
lowpass	64 • 192 • 0 • 0	i1: 88; i2: 76; i3: 61 • V, AT • 16	Yes	16tr, 96ppq, Yes	—
lowpass	200 • 736 • 200 • 200	N264: 76; N364: 61 • V, AT • 16	Yes	16tr, 96ppq, Yes	—
dual lo/hi/band/notch, res	128 • 0 • n/a • n/a	37 • V, AT • 1	Yes	None, No	—
lo/hi/band/notch, res	256; Plus & Pro: 320 • 0 • 256 • 0	61; Pro: 76; Pro X: 88 • V, AT • 16	Yes	16tr, 192ppq, Yes	HDR-TRI 4-track hard disk recorder w/ SCSI ($550), PBS-TRI 8Mb flash ROM for samples, adds 128 prog, 128 combi ($545), SCSI-TRI SCSI interface ($375), DI-TRI ADAT output ($130), Solo-TRI Prophecy synth board (for non-Plus model, $370)
lowpass	100 • 136 • 100 • 0	61 • V • 16	Yes	None, No	—
lo/hi/band/notch (17 var), res	K2000: 200 (1,000 w/ upgrade); K2VX: 1,000 • K2000: 200; K2VX: 600 • K2000: 200 (1,000 w/ upgrade); K2VX: 1,000 • K2000: 100; K2VX: 300	61 (not in rack models) • V, RV, AT (receives PAT) • 3	Yes	32tr, 768ppq, Yes	internal SCSI drive, stereo sampling option for K2000/K2000R ($699), 8Mb Orchestral ROM, 8Mb Contemporary ROM ($400 ea.), mem expansion ($400)
lo/hi/band/notch (17 var), res	up to 400 (1,000 w/ exp.) • 200 • up to 400 (1,000 w/ exp.) • 100	76 (88 in X models) (not in rack models) • V, RV, AT (receives PAT) • 8	Yes	32tr, 768ppq, Yes	internal SCSI drive, stereo sampling option for K2500/K2500R/K2500X ($840), Stereo Piano daughterboard ($250), 8Mb Orchestral ROM, 8Mb Contemporary ROM ($400 ea.), mem expansion ($400)
n/a	128 • PC88: 64; MX: 270 • 128 • 64	88 • V, RV, AT • 4	Yes	None, No	weighted keys; PC88 only: VGM expander ($495)
lowpass, res	200 • 200 • 50 • 0	None • V, AT • 4	No	None, No	MSR: optional board adds 8 more voices ($695); Prosynth: ext. outputs kit ($100)
???	0 • 256 • 0 • 0	None • V, AT • 1	Yes	software supplied, 100tr, 720ppq, No	Note: functions as PC or Mac MIDI interface, bundled w/ software
lowpass, res	BS-1: 7; BSR-1: 60 • BS-1: 0; BSR-1: 40 • n/a • n/a	BS-1 only • BS-1 only: 25 • V; BSR-1: receive AT • 1	No	None, No	Note: BSR-1 has CV/gate converter I/O, ext. input to filter
n/a	15 • 25 • 0 • 0	None • V • n/a	No	None, No	Note: real-time param control via MIDI ctrlr messages
lo/hi/band, res	64 • 192 • 64 • 192	None • V, AT • Bass only: range restrict	No	None, No	Note: waveform sets are different on Synth and Bass units
24dB/oct. lowpass, res	0 • 1,000 • 100 • 200	None • V, AT • 2 (4 layers)	Yes	None, No	Techno-Rave-Electronic & Hardcore expansion boards (4Mb ea., $295 ea.)
24dB/oct. lowpass, res	0 • 512 • 50 • 200	61 • V, AT • 2 (4 layers)	Yes	8tr, 96ppq, No	MAX expansion (1,000 sounds, 16 drumsets, add'l seq. functions, $395)
24dB/oct. lowpass, res	0 • 512 • 50 • 50	None • V, AT • 1 (4 layers)	Yes	None, No	—
lo/hi/band/peaking, res	128 • 512 • 32 • 64	None • V, AT, PAT • 15	Yes	None, No	SR-JV80 expansion boards
lowpass, res	400 • 448 • 50 • 133	16 • V (receive via MIDI only) • 1	Yes	8tr, 96ppq, No	—
lowpass	256 • 338 • 64 • 64	61 • V; receives AT • 2	Yes	None, No	—
lo/hi/band/peaking, res	128 • 512 • 32 • 64	XP-50: 61; XP-80: 76 • V, AT • 16	Yes	16tr, 96ppq, Yes	ROM expansion boards
lo/hi/band/notch, res	n/a	16 • pressure • 3	No	16-step analog (4 rows), n/a, No	65 modules available, system fully configurable by user
selectable cartridge, res	512 • 0 • 0 • 0	None • AT • 1	No	None, No	filter cartridge selector/holder, filter cartridges (Minimoog, SEM, TB-303, ARP 2600); ATC-6 polyphonic ($1,899) scheduled for summer '97 release
lo/band, res	198 • 0 • 0 • 0	None • AT • 1	No	None, No	external audio input
lo/hi/band, res	256 + 4 drum kits • 256 + 16 drum kits • 128 • 128	WSA1 only: WSA1 only: 61 • V, AD • 8	Yes	WSA1 only: 16tr, 96ppq, Yes	SY-EW1 dance board ($245.95), SY-ES1 output expander ($349.95)
24dB/oct lowpass, res	64 • 0 • 64 • 0	None • V, AT, PAT • 8	No	None, No	—
24dB/oct lowpass, res	40 • 60 • n/a • n/a	None • V, AT • 1	No	None, No	PulsePlus model incl. CV/gate, audio-to-filter input
analog lo/hi/band/dual, res	256 • 0 • 156 • 0	61 or 76 • V, AT • 16	No	???, Yes	16-voice expansion ($2,400), special colors
lowpass, res	128 • 1,410 • 128 • 128	61 • V, receives AT • 4	Yes	None, No	—
lowpass, res	128 • MU50: 32; MU80: 64 • MU50: 64; MU80: 128 • 128	None • V, AT (receive only) • 4	Yes	None, No	Note: MU80 features dual MIDI ins, also two audio input channels that can use onboard effects
lowpass, res	0 • 932 • 128 • 128	61 • V, AT • 4	Yes	24tr, 96ppq, Yes	—
lowpass, res	0 • 128 • 0 • 480	26 pushbuttons • receive, record V, AT • 1	Yes	32 lin, 16 patt tr, 480ppq, Yes	—
lo/hi/band/notch (VL70: lo only from panel), res	VL1M: 128; VL70M: 70 • 256 • n/a • n/a	None • V, AT • 1	Yes	None, VL1M only	breath control sensor
lo/hi/band/notch, res	128 (plus 128 in each of 16 songs) • 512 • 128 (plus 128 in each of 16 songs) • 512	W5: 76; W7: 61 • V, AT • 4	Yes	16tr, 96ppq, Yes	WEMB wave expansion boards

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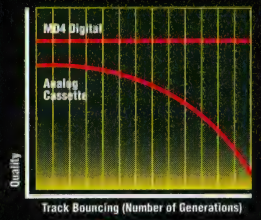

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READER SERVICE NO. 114

buyer's guide

PAGE 38

SAMPLERS

When *Keyboard* started doing side-by-side sampler comparisons in the late '80s, the universe was extraordinarily wide. Some samplers sounded like sandpaper, others were 16-bit smooth. Some were dirt cheap ($795 for an Akai X7000), some were . . . well, how does $250,000 for a full-blown Synclavier sound? Even an 8Mb Akai S1000 listed for over $12,000 in '89, and an expanded E-mu EIII weighed in at nearly $14,000.

Today's instruments still have plenty of unique attributes, but by now almost every sampler is in the hi-fi ballpark — and your sampling dollars sure stretch a lot further than they used to.

The goal with our Buyer's Guide chart this time around was to streamline. Gone are the bit resolution and sample-rate categories. Gone are the specs for envelopes and LFOs. Simplicity — that's what we were after. We still had to use a few abbreviations here and there, but we did our best to make them as logical as possible. So, before dive-bombing into the chart, take a second or two to skim the definitions below.

For those new to sampling, fear not. Our sister publication, *Music & Computers*, put out an all-sampling special issue earlier this year (May/June '96) that covers the sampling universe from A to Z. Get your hands on a copy by calling the *M&C* back issue department at 800-444-4881 (or outside the U.S. at 913-841-1631). —*Greg Rule*

KEY

adj: adjust
AES/EBU: Audio Engineers Society/European Broadcast Union (also used as the name of an XLR-to-XLR digital audio communications protocol)
bal: balanced
band: bandpass
conv: convert
decres: decrescendo
dig: digital
exp: expansion
filt: filter
hi: highpass
int: internal
lo: lowpass
Mb: megabyte
mem: memory
norm: normalize
para: parametric
PPQ: pulses per quarter-note
prog: programmable
rev: reverse
S/PDIF: Sony Phillips Digital Interface (an RCA to-RCA digital audio communications protocol)
SCSI: Small Computer Systems Interface
SDS: Sample Dump Standard
SMDI: SCSI Musical Data Interchange
time comp/exp: time compression and expansion
trunc: truncate
unbal: unbalanced
X-fade: crossfade
X-switch: cross-switch

COMPANY/PRODUCT	RETAIL PRICE	AUDIO I/O	DIGITAL I/O	RAM STANDARD/MAX	# OF SCSI PORTS	STORAGE MEDIA
AKAI S2000	$1,195	Two 1/4" ins, two 1/4" unbal outs, 8 optional 1/4" outs	S/PDIF option	2Mb/32Mb	1	Floppy, other via SCSI
AKAI S3000XL	$1,995	Two 1/4" ins, ten 1/4" unbal outs	S/PDIF	2Mb/32Mb	1	Floppy, other via SCSI
AKAI S3200XL	$4,475	Two 1/4" ins, two XLR ins, two XLR outs, ten 1/4" unbal outs	AES/EBU, S/PDIF	16Mb/32Mb	1	Floppy, Magneto Optical option, other via SCSI
AKAI CD3000XL	$2,495	Two 1/4" ins, ten 1/4" unbal outs	S/PDIF	8Mb/32Mb	1	Floppy, quad speed CD-ROM, other via SCSI
AKAI MPC3000	$3,699	Two bal 1/4" ins, ten 1/4" unbal outs	S/PDIF input only	2Mb/16Mb	1	Floppy, other via SCSI
AKAI REMIX 16	$1,195	Four RCA ins, two RCA outs,	—	2Mb/18Mb	1 with IB-16S option	Floppy, other via SCSI
DIGIDESIGN SAMPLECELL II	$TBA	Four stereo outs (inputs from Pro Tools or Audiomedia cards)	—	0/32Mb	Uses Mac/PC SCSI port	Mac/PC HD or CD-ROM
E-MU E4X TURBO	$4,895	Two 1/4" bal ins, eight 1/4" bal outs	AES/EBU	16Mb/128Mb	1	Floppy, 1Gb internal hard disk, other via SCSI
E-MU E4K	$3,995	Two 1/4" bal ins, two 1/4" bal outs, six unbal outs	S/PDIF	4Mb/128Mb	1	540Mb hard disk, other via SCSI
E-MU ESI-32	$1,295	Two 1/4" ins, four 1/4" outs	S/PDIF option	2Mb/32Mb	1	Floppy, other via SCSI
E-MU E4X	$3,695	Two 1/4" bal ins, eight 1/4" bal outs	AES/EBU	4Mb/128Mb	1	Floppy, 540Mb internal hard disk, other via SCSI
E-MU E-6400	$2,795	Two 1/4" bal ins, eight 1/4" bal outs	AES/EBU option	4Mb/128Mb	1	Floppy, other via SCSI
ENSONIQ ASR-10	$2,695	Two 1/4" ins, two 1/4" outs (six more via expander)	S/PDIF	2Mb/16Mb	Option	Floppy, other via SCSI option
ENSONIQ ASR-88	$4,495	Two 1/4" ins, two 1/4" outs (six more via expander)	S/PDIF	16Mb/16Mb	1	Floppy, other via SCSI option
KURZWEIL K2000RS	$3,595	Two XLR, one 1/4" TRS unbal in, eight 1/4" outs	S/PDIF, AES/EBU	2Mb/64Mb	2	Floppy, up to 1Gb internal, other via SCSI
KURZWEIL K2000S	$3,695	1/4" TRS unbal in, four 1/4" outs	S/PDIF, AES/EBU	2Mb/64Mb	1	Floppy, up to 1Gb internal, other via SCSI
KURZWEIL K2VXS	$4,195	One 1/4" TRS unbal in, eight 1/4" outs	S/PDIF, AES/EBU	2Mb/64Mb	1	Floppy, up to 1Gb internal, other via SCSI
KURZWEIL K2500S/K2500RS/K2500XS	$5,840/$4,650/ $6,400	Eight 1/4" unbal in, eight 1/4" outs	S/PDIF, AES/EBU, 8-channel digital out option	2Mb/128Mb	2	Floppy, up to 2Gb internal, other via SCSI
PEAVEY DPM SP PLUS	$1,299.99	Four outputs (inputs via SXII)	—	2Mb/32Mb	2	Floppy, other via SCSI
PEAVEY DPM SP	$999.99	Four outputs (inputs via SXII)	—	2Mb/32Mb	2	Floppy, other via SCSI
PEAVEY DPM SXII	$399.99	Two combo 1/4"/XLR inputs (outputs via SP or SP Plus)	—	2Mb/32Mb	1	storage via SP or SP Plus
ROLAND MS-1	$695	Two RCA ins, one 1/4" mic in, one 1/8" mic in, two RCA outs	—	384Kb/20Mb via PCMCIA card	None	PCMCIA card, proprietary MIDI dump
ROLAND S-760	$2,295	Two 1/4" ins, four 1/4" outs	S/PDIF option	2Mb/32Mb	1	Floppy, other via SCSI
ROLAND DJ-70MKII	$2,995	Two 1/4" ins, two 1/4" outs	—	2Mb/32Mb	1	Floppy, other via SCSI
YAMAHA SU10	$399.95	1/8" stereo minijack in, 1/8" stereo minijack out	—	384Kb/—	None	MSDS & proprietary MIDI dump

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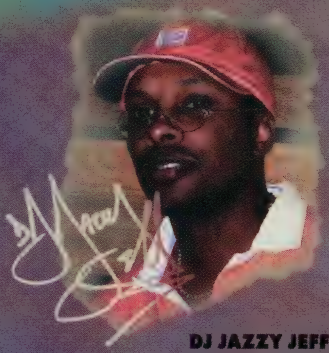
CD-ROM COMPATIBILITY	MAXIMUM POLYPHONY	FILTER TYPES; RESONANT?	# OF VELOCITY SWITCH/X-FADES	NON-REAL-TIME DSP	REAL-TIME EFFECTS
Akai, E-mu, Roland	32	LP (HP, BP, & EQ w/Pro-Filter option); Yes	5-way	Norm, X-fade loop, time comp/exp, resample, rev, fade, truncate, pitch change	SampleVerb option: 4-channel multieffects, reverb, distortion, EQ, ring mod, flange, chorus
Akai, E-mu, Roland	32	LP (HP, BP, & EQ w/Pro-Filter option); Yes	5-way	Norm, X-fade loop, time comp/exp, resample, rev, fade, extract, mix, silence, chop, trunc, splice, rate conv, pitch change	SampleVerb option: 4-channel multieffects, reverb, distortion, EQ, ring mod, flange, chorus
Akai, E-mu, Roland	32	LP, BP, HP, & EQ; Yes	5-way	Norm, X-fade loop, time comp/exp, resample, EQ, rev, fade, extract, mix, silence, chop, trunc, splice, rate conv, pitch change	SampleVerb: 4-channel multieffects processor, reverb, distortion, EQ, ring mod, flange, chorus
Akai, E-mu, Roland	32	LP (HP, BP, & EQ w/Pro-Filter option); Yes	5-way	Norm, X-fade loop, time comp/exp, resample, EQ, rev, fade, extract, mix, silence, chop, trunc, splice, rate conv, pitch change	SampleVerb option: 4-channel multieffects, reverb, dist, EQ, ring mod, flange, chorus
Akai	32	LP; Yes	3-way	Reverse, insert, silence section, truncate, copy, cut	Multi-tap delay
Akai	8	—	—	Trunc, loop, pitch change, resample, reverse	—
Sound Designer II (Mac) AIFF, .WAV	32	LP; No	6-way	Available through Sound Designer II Mac software, truncate, loop (Mac verson), modulation matrix	Available when used with *TDM Pro Tools system* (Mac)
E-mu, Akai, Roland	128	21 Z-Plane; Yes	128	Cut, copy, paste, loop, resample, truncate, taper, gain change, stereo to mono, sample rate convert, compressor, parametric EQ, reverse, time comp/exp, pitch change, Doppler, exciter	18-bit dual stereo effects w/ room & hall reverbs, plates, panning & multitap delays, reverse gate, chorus, flanger, distortion
E-mu, Akai, Roland	64 (expandable to 128)	21 Z-Plane; Yes	128	Cut, copy, paste, loop, resample, truncate, taper, gain change, stereo to mono, sample rate convert, compressor, parametric EQ, reverse, time comp/exp, pitch change, Doppler, exciter	18-bit dual stereo effects w/ room & hall reverbs, plates, panning & multitap delays, reverse gate, chorus, flanger, distortion
E-mu, Akai	32	LP; Yes	2-way	Cut, copy, paste, taper, reverse, time comp/exp, pitch change, sample rate convert, gain change, digital tuning, compressor, parametric EQ, transfrom multiply, Doppler, truncate, loop	—
E-mu, Akai, Roland	64 (expandable to 128)	21 Z-Plane; Yes	128	Cut, copy, paste, loop, truncate, taper, gain change, stereo to mono, sample rate convert, compressor, parametric EQ, reverse, time comp/exp, pitch change, Doppler, exciter, resample	18-bit dual stereo effects with room & hall reverbs, plates, panning & multitap delays, reverse gate, chorus, flanger, distortion
E-mu, Akai, Roland	64 (expandable to 128)	21 Z-Plane; Yes	128	Cut, copy, paste, loop, truncate, taper, gain change, stereo to mono, samp rate convert, compressor, parametric EQ, reverse, time comp/exp, pitch change, Doppler, exciter, resample	Optional 18-bit dual stereo effects with room & hall reverbs, plates, panning & multitap delays, reverse gate, chorus, flanger, distortion
Ensoniq, Akai, Roland	31	LP, BP, HP; Yes (w/optional Waveboy software)	8-way	Truncate, reverse, time comp/exp, scale, fade, rate convert, smooth, splice	62 24-bit effects algorithms
Ensoniq, Akai, Roland	31	LP, BP, HP; Yes (w/optional Waveboy software)	8-way	Truncate, reverse, time comp/exp, scale, fade, rate convert, smooth, splice	62 24-bit effects algorithms
Kurzweil, Roland, Akai, Ensoniq	24	LP, BP, HP, All, Notch; Yes	128	Time comp/exp, normalize, auto trunc, vol adjust, clear, delete, reverse, invert, mix, insert, vol ramp, cresendo, decres, resample, pitch shift, mix beat, replicate, mix echo, beat vol adjust, X-fade looping	Multi-effects processor, variable architecture synthesis
Kurzweil, Roland, Akai, Ensoniq	24	LP, BP, HP, All, Notch; Yes	128	Time comp/exp, normalize, auto trunc, vol adjust, clear, delete, reverse, invert, mix, insert, vol ramp, cresendo, decres, resample, pitch shift, mix beat, replicate, mix echo, beat vol adjust, X-fade looping	Multi-effects processor, variable architecture synthesis
Kurzweil, Roland, Akai, Ensoniq	24	LP, BP, HP, All, Notch; Yes	128	Time comp/exp, normalize, auto trunc, vol adjust, clear, delete, reverse, invert, mix, insert, vol ramp, cresendo, decres, resample, pitch shift, mix beat, replicate, mix echo, beat vol adjust, X-fade looping	Multi-effects processor, variable architecture synthesis
Kurzweil, Roland, Akai, Ensoniq	48	LP, BP, HP, All, Notch; Yes	128	Time comp/exp, normalize, auto trunc, vol adjust, clear, delete, reverse, invert, mix, insert, vol ramp, cresendo, decres, resample, pitch shift, mix beat, replicate, mix echo, beat vol adjust, X-fade looping	Multi-effects processor, variable architecture synthesis, KDFX four stereo buss effects processor option
Peavey, Akai	32	LP; Yes	8-way	Trim, loop, stereo merge	Reverb, delay, chorus, EQ
Peavey, Akai	16	LP; Yes	8-way	Trim, loop, stereo merge	—
—	—	—	—	—	—
—	4	—	0	Truncate, divide, loop	—
Roland, Akai	24	LP, BP, HP; Yes	4-way	Truncate, loop, time compression/expansion, rate convert, bit convert	2-band digital EQ
Roland, Akai	24	LP, BP, HP; Yes	4-way	Truncate, loop, time compress/expansion	—
—	4	LP, BP, HP; Yes	—	Loop, trim, split, reverse	(see ribbon control options in Other Features box)

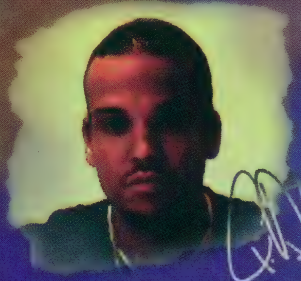
COMPANY/PRODUCT	SEQUENCER/ TRACKS/PPQ	OPTIONAL ADD-ONS	BUNDLED SOUNDS	OTHER FEATURES
AKAI S2000	No	ProFilter $695, SampleVerb $399, 8Mb FlashROM $1,079, Multi 8/D (8 outs & S/PDIF) $299	1 sound disk, 1 SMF disk	M.E.S.A. graphic editing software for Mac, SMF player, up to 16Mb FlashROM, mono legato mode
AKAI S3000XL	No	ProFilter $695, SampleVerb $399, 8Mb FlashROM $1,079	2 sound disks, 1 SMF disk	Direct-to-disk recording, onboard graphic wave editing + M.E.S.A. graphic editing software for Mac, SMF player, up to 16Mb FlashROM, mono legato mode, disk search function
AKAI S3200XL	No	8Mb FlashROM $1,079, S3200XLHD kit $75	2 sound disks, 1 SMF disk	Direct-to-disk recording, onboard graphic editing + M.E.S.A. software, SMF player, up to 16Mb FlashROM, mono legato mode, SMPTE support
AKAI CD3000XL	No	ProFilter $695, SampleVerb $399, 8Mb FlashROM $1,079	2 sound disks, 1 SMF disk	Direct-to-disk recording, onboard graphic waveform editing + M.E.S.A. graphic editing software for Mac, SMF player, up to 16Mb FlashROM, mono legato mode, SMPTE support, disk search function
AKAI MPC3000	Yes/99/96	IB CRT video display card $125, EXM 3008 8Mb expander $379	4 sound disks	SMPTE read/write, MTC read/write, sync to MIDI clock/FSK24/quarter-note click, 2 sequence simultaneous playback, 2 prog footswitches, reads MPC60 samples & programs, transmits MMC, read/write SMF
AKAI REMIX 16	Yes/4/?	IB-16S SCSI expander $169, XF-45 replacement fade for control fader and cross-fader $55	4 floppies	Beat loop function for syncing tempos of multiple looped phrases, Hold loop can be applied to one or more samples allowing them to loop continuously, New Tempo feature lets you enter a new tempo numerically or with tap button
DIGIDESIGN SAMPLECELL II	No	SampleCell TDM module allows SampleCell to digitally integrate into Pro Tools III $495	2 CD-ROMs	Available as Nubus or PCI card (Mac), or PC card, graphic interface
E-MU E4X TURBO	Yes/16/96	8 bal outputs $795, extra 16-channel MIDI card $199, Launch Pad MIDI remote $489	Sounds on hard disk, plus 2 CD-ROMs	Undo, Sound Sprint, DMS synthesis, 8 solo modes, auto loop/place/truncate/gain, ASCII keyboard interface, 1,000 preset locations, screen savers, SMDI compatible, software loaded on FlashRAM, graphic waveform editing, audition samples from disk
E-MU E4K	Yes/16/96	8 bal outputs $795, extra 16-channel MIDI card $199, Launch Pad MIDI remote $489	Sounds on hard disk, plus 2 CD-ROMs	Undo, Sound Sprint, DMS synthesis, 8 solo modes, auto loop/place/truncate/gain, disk search function, ASCII keyboard interface, 1,000 preset locations, screen savers, SMDI, software loaded on FlashRAM, graphic wave editing, aud samples from disk, 76-note semi-weighted keyboard, 4 real-time sliders, thumby button
E-MU ESI-32	No	8 bal outputs $795, extra 16-channel MIDI card $199, Launch Pad MIDI remote $489, polyphony card $945, digital 1/0 $200	2 CD-ROMs	Trigger buttons, quick access multimode portamento, auto norm/truncate/place, MIDI sample dump, SMDI, undo for DSP functions
E-MU E4X	Yes/16/96	8 bal outputs $795, extra 16-channel MIDI card $199, Launch Pad MIDI remote $489, 128-note polyphony card $945	Sounds on hard disk, plus 2 CD-ROMs	Undo, Sound Sprint, DMS synthesis, 8 solo modes, auto loop/place/trunc/gain, disk search function, ASCII keyboard interface, 1,000 preset locations, screen savers, SMDI, software loaded on FlashRAM, graphic wave editing, audition samples from disk
E-MU E-6400	Yes/16/96	8 bal outputs $795, extra 16-channel MIDI card $199, digital I/O & ASCII $249, effects card $349, Launch Pad MIDI remote $489, 128-note polyphony card $945	Sounds on hard disk, plus 2 CD-ROMs	Undo, Sound Sprint, DMS synthesis, 8 solo modes, auto loop/place/trunc/gain, disk search function, ASCII keyboard option, 1,000 preset locations, screen savers, SMDI, software loaded on FlashRAM, graphic waveform editing, audition samples from disk
ENSONIQ ASR-10	Yes/16/96	Unit with SCSI $2,995, rack-mount model $2,895, SCSI $349, S/PDIF $399, 6-output expander $249	8 Essential sound disks	Sample & resample through effects, programmable pitch tables, 8 performance presets per bank
ENSONIQ ASR-88	Yes/16/96	S/PDIF $399, 6-output expander $249	8 Essential sound disks, 2 CD-ROMs	88-note weighted keyboard, sample & resamp through effects, prog pitch tables, 8 performance presets per bank, CD-ROM drive included
KURZWEIL K2000RS	Yes/32/768	8Mb Orchestral and Contemporary ROM expanders $400 each, P-RAM $400	Programs & demos on disk	Read/write AIFF, .WAV, SMF, audition samples from disk, macro auto-load function, 3-zone MIDI controller functions
KURZWEIL K2000S	Yes/32/768	8Mb Orchestral and Contemporary ROM expanders $400 each, P-RAM $400	Programs & demos on disk	Read/write AIFF, .WAV, SMF, audition samples from disk, macro auto-load function, 3-zone MIDI controller functions
KURZWEIL K2VXS	Yes/32/768	8Mb Orchestral and Contemporary ROM expanders and P-RAM are included	Programs & demos on disk	Read/write AIFF, .WAV, SMF, audition samples from disk, macro auto-load function, 3-zone MIDI controller functions
KURZWEIL K2500S/K2500RS/K2500XS	Yes/32/768	8Mb Orchestral and Contemporary ROM expanders $400 each, P-RAM $400, Stereo Piano daughterboard $250	Programs & demos on disk	Read/write AIFF, .WAV, SMF, audition samples from disk, macro auto-load function, sample while play (keyboard models: 8-zone MIDI controller function, arpeggiator)
PEAVEY DPM SP PLUS	No	DPM SX $349, DPM SXII $399	4 floppies	Sample playback unit for DPM SXII, single-rack-space unit, all real-time effects available simultaneously
PEAVEY DPM SP	No	DPM SX $349, DPM SXII $399	4 floppies	Sample playback unit for DPM SXII, single-rack-space unit
PEAVEY DPM SXII	No	DPM SP $999, DPM SP Plus $1,299	—	Sampling front-end for DPM SP or SP Plus, single-rack-space unit, variable sample rate
ROLAND MS-1	Yes/1/?	DP-2 pedal $19, FS-5U footswitch $39, PSA AC adapter $23, FlashROM cards from 1.8 to 20Mb via third-party manufacturers	1 sampling CD	Non-volatile memory, 3 trigger modes, real-time adjust of start, end, and loop points, "remaining time" display, responds to MIDI notes and velocity, 4-song 900-event sequencer, sample time can be increased via RAM card, can operate on AA batteries
ROLAND S-760	No	OP-760-01 monitor/mouse/digital I/O interface $495, DA-400 4-channel D/A converter $645, DP-2 pedal $19, FS-5U footswitch $39, PSA AC adapter $23	Roland Preview Disc 1, Rhythm Section Vol. 1, Sampling Showcase audio CD	Supports MIDI Sample Dump, 24-bit internal processing, up to 8 analog outputs with OP-760-01 and DA-400 options, 32-part multitimbral
ROLAND DJ-70MKII	Yes/8/?	DP-2 pedal $19.95	Sampling Showcase audio CD	Real-time Phrase Sequencer, integrated 37-note keyboard, scratch wheel, 8 trigger pads, load-while-play function, BPM adjusting of samples via internal or MIDI clock, proprietary sample dump
YAMAHA SU10	Yes/1/?	MDF-2 Disk Storage Unit $449.95	2 sampling CDs	Non-volatile memory, BPM detection feature, ribbon can control filter cutoff, pitch, scratch, X-fade with incoming audio, ribbon can output MIDI controller or pitch bend, samples can be held, scale mode, incoming audio can be merged with SU10's, runs on AA batteries

Manufacturer contact list on page 157

I did it on an ASR-10.



DJ JAZZY JEFF
" When I'm on it, I need to get my ideas down. The ASR-10 is quick, easy, and it's all right there! "



QDIII
" For me, sound is everything, and the ASR has the sound; plus it will import other CD-ROM libraries and give them that ENSONIQ sound...I love that! "

Do it with Sound . . .

These three artists and many more swear by the solid sound of their ASR-10. We're talking pristine stereo CD quality sound, with one of the most powerful voice architectures in the industry. The ASR library is your key to thousands of top-notch real and usable sounds. Now with over 19 CD-ROM volumes available, including LA-Riot, Sonic Arts and Psychic Horns and our wildly acclaimed Signature Series featuring DJ Jazzy Jeff, Chicago, Keith Emerson, and Steve Gadd, ENSONIQ continues to offer unparalleled product support. The ASR-10 will also read CD-ROMs from Akai™ and Roland™.

MUGGS/CYPRESS HILL
" With the ASR-10, I can keep playing while I load new sounds...the action is non-stop! "

Do it with Style . . .

Rich and fresh stereo multi-effects can be instantly added to any sound coming into or going out of the ASR-10. In fact, existing sounds or even complete grooves can be played through the effects processor and resampled, creating a new sound with effects already added. Using this powerful resampling tool, each performance can feature an endless array of independent, multiple effects!

Do it with Ease . . .

Ideas become hits instantly on the ASR-10. The on-board 16 track sequencer records in both real-time and loop modes. The ASR-10 will even perform an automated mixdown of the sequenced tracks. And with the self-prompting display, doing it on an ASR-10 is a breeze. So come on . . . Hip-Hop on over to your local ENSONIQ dealer and put an ASR-10 in your house - mix.

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buyer's guide

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43	DIGITAL PIANOS & PIANO MODULES
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46	PORTABLE KEYBOARDS

DIGITAL PIANOS & PIANO MODULES

Despite the fact that digital pianos may never perfectly replicate their acoustic cousins, many people find that the sum of the digital instrument's benefits outweigh its sonic deficiencies. Acoustic pianos require periodic tuning, and they're loud. Conversely, a digital piano can be played through headphones, offers MIDI so you can connect it to MIDI modules, synthesizers, and the MIDI interface on a personal computer, and it's lighter and more portable, too.

Digital pianos come in many shapes and forms. There are the furniture-style console models for the home, portable instruments with built-in speakers, and pro-style digital pianos with no built-in speakers. Each type offers a different selection of features, to cater to different needs.

The following list covers as many digital pianos as we could find out about. Where possible, we include a suggested retail price — although many manufacturers prefer to allow their dealers to decide how much to charge. It almost makes you feel as if you're dealing with a bunch of used car salesmen. —*Mark Vail*

KEY
(a) suggested retail price
(b) number of keys/type of action
(c) maximum notes of polyphony
(d) number of multitimbral parts available simultaneously
(e) number of sounds
(f) auto-accompaniment
(g) sequencer
(h) number of tracks
(i) number of pedal inputs
(j) pedals supplied
(k) built-in speakers
(l) headphone jack

Baldwin

Pianovelle GPS2500: (a) ??? (b) 88/weighted rotary hammer (c) 64 (d) 32 (e) 603 (f) yes (g) yes (h) 32 (i) 3 (j) yes (k) yes (l) 2.

Pianovelle GRP3: (a) ??? (b) 88/weighted rotary hammer (c) 128 (d) 10 (e) 32 (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) 2.

Pianovelle PS1500: (a) ??? (b) 88/weighted (c) 32 (d) 16 (e) 504 (f) yes (g) yes (h) 16 (i) 3 (j) yes (k) yes (l) 2.

Pianovelle PS2500: (a) ??? (b) 88/weighted rotary hammer (c) 64 (d) 32 (e) 603 (f) yes (g) yes (h) 32 (i) 3 (j) yes (k) yes (l) 2.

Pianovelle RP1: (a) ??? (b) 88/weighted (c) 64 (d) 10 (e) 32 (f) no (g) yes (h) 1 (i) 3 (j) yes (k) yes (l) 2.

Pianovelle RP2: (a) ??? (b) 88/weighted rotary hammer (c) 128 (d) 10 (e) 32 (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) 2.

Pianovelle RPS: (a) ??? (b) 88/weighted (c) 64 (d) 8 (e) 8 (f) no (g) no (h) — (i) 2 (j) no (k) yes (l) 2.

Casio

AP-10: (a) $1,699 (b) 88/weighted (c) 24 (d) 2 (e) 5 (f) no (g) yes (h) ??? (i) 2 (j) yes (k) yes (l) yes.

AP-20: (a) $2,499 (b) 88/weighted (c) 32 (d) 2 (e) 10 (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) yes.

CPS-7: (a) $599 (b) 76/spring-loaded (c) 24 (d) 2 (e) 5 (f) no (g) no (h) — (i) 1 (j) no (k) yes (l) yes.

CPS-80: (a) $1,499 (b) 88/weighted (c) 16 (d) 2 (e) 10 (f) no (g) yes (h) 2 (i) 1 (j) yes (k) yes (l) yes.

E-mu Systems

Proformance +, 9102: (a) $449 (b) — (c) 16 stereo (d) 1 (e) 32 (f) no (g) no (h) — (i) none (j) no (k) no (l) no.

Kawai

CA440: (a) $3,995 (b) 88/wooden, weighted, spring action (c) 32 (d) 15 (e) 7 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) ???.

CA640: (a) $4,495 (b) 88/wooden, weighted, spring action (c) 32 (d) 15 (e) 11 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) yes.

CA840: (a) $5,245 (b) 88/grand, wooden, weighted, counterbalanced (c) 32 (d) 15 (e) 11 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) yes.

Heritage Series Model 1000: (a) $7,485 (b) 88/authentic acoustic action (c) 32 (d) 15 (e) 11 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) yes.

Heritage Series Model 200: (a) $4,985 (b) 88/wooden, weighted, spring action (c) 32 (d) 15 (e) 11 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) yes.

Heritage Series Model 400: (a) $5,485 (b) 88/wooden, weighted, spring action (c) 32 (d) 15 (e) 11 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) yes.

Heritage Series Model 600: (a) $6,235 (b) 88/wooden, weighted, spring action (c) 32 (d) 15 (e) 11 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) yes.

KSP5: (a) $3,995 (b) 76/weighted spring action (c) 32 (d) 16 (e) 129/128 percussion/GM/PCM (f) yes (g) yes (h) 3 (i) 2 (j) yes (k) yes (l) yes.

KSP10: (a) $4,995 (b) 88/weighted spring action (c) 32 (d) 16 (e) 129/128 percussion/GM/PCM (f) yes (g) yes (h) ??? (i) 2 (j) yes (k) yes (l) yes.

KSP30: (a) $6,995 (b) 88/weighted spring action (c) 32 (d) 16 (e) 129/128 percussion/GM/PCM (f) yes (g) yes (h) 16 (i) 3 (j) yes (k) yes (l) yes.

PN60: (a) $1,995 (b) 76/weighted spring action (c) 24 (d) 8 (e) 7 (f) no (g) no (h) — (i) 2 (j) yes (k) yes (l) yes.

PN80: (a) $2,495 (b) 88/weighted spring action (c) 24 (d) 8 (e) 8 (f) no (g) no (h) — (i) 2 (j) yes (k) yes (l) yes.

Korg

C15S: (a) $1,800 (b) 88 (c) 16 (d) 2 (e) 6 (f) no (g) yes (h) 2 (i) 2 (j) yes (k) yes (l) yes.

C303: (a) $2,700 (b) 88/weighted (c) 32 (d) 2 (e) 6 (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) yes.

C505: (a) $2,900 (b) 88/weighted (c) 32 (d) 2 (e) 6 (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) yes.

XC-1000: (a) $2,750 (b) 88/weighted (c) 32 (d) 16 (e) 16 (f) no (g) yes (h) 16 (i) 3 (j) yes (k) yes (l) 2.

XC-2000: (a) $3,200 (b) 88/weighted (c) 32 (d) 16 (e) 143 (f) no (g) yes (h) 16 (i) 3 (j) yes

(k) yes (l) 2.
XC-3000: (a) $3,850 (b) 88/weighted (c) 32 (d) 16 (e) 402 (f) yes (g) yes (h) 8 + 8 backing tracks (i) 3 (j) yes (k) yes (l) 2.

Kurzweil Music Systems
KMP-1 Micro Piano: (a) $550 (b) — (c) 32 (d) 1 (e) 32 (f) no (g) no (h) — (i) — (j) no (k) no (l) no.
Mark 5: (a) ??? (b) 88/weighted (c) 32 (d) 8 (e) 23 (f) yes (g) no (h) — (i) — (j) yes (3) (k) yes (l) yes.
Mark 10/110/150: (a) ??? (b) 88/weighted (c) 32 (d) 16 (e) 86 (f) yes (g) yes (h) 8 (i) — (j) yes (3) (k) yes (l) yes.
MK 152/12: (a) ??? (b) 88/weighted (c) 32 (d) 16 (e) 300+ (f) yes (g) yes (h) 16 (i) 4 (j) yes (k) yes (l) yes.
PC88: (a) $2,650 (b) 88/weighted (c) 32 (d) 16 (e) 64 (f) no (g) no (h) — (i) 6 (j) yes (1) (k) no (l) yes.
PC88MX: (a) $3,150 (b) 88/weighted (c) 64 (d) 16 (e) 270 (f) no (g) no (h) — (i) 6 (j) yes (1) (k) no (l) yes.
RG100: (a) ??? (b) 88/weighted (c) 32 (d) 1 (e) 4 (f) no (g) yes (h) 1 (i) 2 (j) yes (k) yes (l) yes.
RG200: (a) ??? (b) 88/weighted (c) 32 (d) 1 (e) 12 (f) no (g) yes (h) 1 (i) 2 (j) yes (k) yes (l) yes.

Oberheim
Eclipse: (a) $2,495 (b) 88/weighted (c) 32 (d) 2 (e) 12 (f) no (g) no (h) — (i) 3 (j) yes (k) no (l) yes.

Roland
ep-7 mkII: (a) $1,345 (b) 76/weighted (c) 28 (d) ??? (e) 8 (f) no (g) yes (h) 1 (i) 2 (j) no (k) yes (l) yes.
ep-9: (a) $1,695 (b) 88/weighted (c) 28 (d) ??? (e) 8 (f) no (g) yes (h) 1 (i) 2 (j) no (k) yes (l) yes.
FP-1: (a) $2,195 (b) 88/weighted PA-4 hammer action (c) 28 (d) ??? (e) 5 (f) no (g) yes (h) 1 (i) 2 (j) yes (k) no (l) yes.
HP-230: (a) see local dealer (b) 88/hammer action (c) 28 (d) 6 (e) 6 (f) no (g) yes (h) 2 (i) 2 (j) yes (k) yes (l) yes.
HP-530: (a) see local dealer (b) 88/hammer action (c) 64 (d) 8 (e) 10 (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) 2.
HP-1900G: (a) see local dealer (b) 88/rotary-oil damper (c) 28 (d) 16 (e) 226 (f) no (g) yes (h) ??? (i) 2 (j) yes (k) yes (l) 2.
HP-2800G: (a) see local dealer (b) 88/hammer action (c) 28 (d) 16 (e) 226 (f) no (g) yes (h) ??? (i) 3 (j) yes (k) yes (l) 2.
HP-3800G: (a) see local dealer (b) 88/hammer action (c) 28 (d) 16 (e) 226 (f) no (g) yes (h) ??? (i) 3 (j) yes (k) yes (l) 2.
KR-370: (a) see local dealer (b) 88/hammer action (c) 28 (d) 16 (e) 241 (f) yes (g) yes (h) ??? (i) 3 (j) yes (k) yes (l) yes.
KR-570: (a) see local dealer (b) 88/hammer action (c) 64 (d) 16 (e) 270 (f) yes (g) yes (h) 16 (i) 3 (j) yes (k) yes (l) 2.
KR-770: (a) see local dealer (b) 88/hammer action (c) 64 (d) 16 (e) 300 (f) yes (g) yes (h) 16 (i) ??? (j) yes (k) yes (l) 2.
RD-500: (a) $2,895 (b) 88/weighted PA-4 hammer action (c) 28 (d) 8 (e) 115 (f) no (g) no (h) — (i) 3 (j) yes (k) no (l) yes.

Technics
SX-PR501: (a) $5,695.95 (b) 88/spring-loaded & weighted (c) 32 (d) 16 (e) 185 (f) yes (g) yes (h) 16 (i) ??? (j) no (k) yes (l) 2.
SX-PR700: (a) $7,395.95 (b) 88/spring-loaded & weighted (c) 64 (d) 16 (e) 200 (f) yes (g) yes (h) 16 (i) ??? (j) no (k) yes (l) 2.
SX-PR900: (a) $8,695.95 (b) 88/spring-loaded & weighted (c) 64 (d) 16 (e) 220 (f) yes (g) yes (h) 16 (i) ??? (j) no (k) yes (l) 2.
SX-PX201: (a) $2,995.95 (b) 88/spring-loaded & weighted (c) 32 (d) 6 (e) 6 (f) no (g) no (h) — (i) ??? (j) no (k) yes (l) yes.
SX-PX204: (a) $4,195.95 (b) 88/spring-loaded & weighted (c) 32 (d) 8 (e) 8 (f) no (g) yes (h) 2 (i) ??? (j) no (k) yes (l) 2.
SX-PX206: (a) $4,995.95 (b) 88/spring-loaded & weighted (c) 32 (d) 8 (e) 8 (f) no (g) yes (h) 2 (i) ??? (j) no (k) yes (l) 2.
SX-PX208: (a) $6,295.95 (b) 88/spring-loaded & weighted (c) 64 (d) 10 (e) 10 (f) no (g) yes (h) 2 (i) ??? (j) ??? (k) yes (l) 2.

Viscount
Classico 50: (a) $1,495 (b) 88/weighted (c) 64 (d) ??? (e) 5 (f) no (g) no (h) — (i) 2 (j) yes (k) yes (l) 2.
Classico 50H: (a) $1,995 (b) 88/weighted, hammer action (c) 64 (d) ??? (e) 5 (f) no (g) no (h) — (i) 2 (j) yes (k) yes (l) 2.
Concerto 5000: (a) ??? (b) 88/weighted, hammer action (c) 64 (d) 3 (e) 12 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) 2.
GSV-1000: (a) ??? (b) 88/weighted, hammer action (c) 64 (d) 3 (e) 12 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) 2.
SV-80: (a) ??? (b) 88/weighted, hammer action (c) 32 (d) ??? (e) 6 (f) no (g) no (h) — (i) 2 (j) yes (k) yes (l) 2.
SV-100: (a) ??? (b) 88/weighted, hammer action (c) 64 (d) 3 (e) 12 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) 2.
SV-120: (a) ??? (b) 88/weighted, hammer action (c) 64 (d) 3 (e) 12 (f) no (g) no (h) — (i) 3 (j) yes (k) yes (l) 2.

Voce
Electric Piano: (a) $579 (b) — (c) 32 (d) 3 (e) 32 (f) no (g) no (h) — (i) 1 (j) no (k) no (l) yes.

Yamaha
P50M: (a) $499.95 (b) — (c) 32 (d) 1 (e) 28 (f) no (g) no (h) — (i) 0 (j) no (k) no (l) yes.
CLP 311: (a) $2,195 (b) 88/"Action Effect" weighted (c) 28 (d) 5 (e) 5 (f) no (g) yes (h) 1 (i) 2 (j) yes (k) yes (l) 2.
CLP 411: (a) $2,695 (b) 88/"Action Effect" weighted (c) 32 (d) 7 (e) 7 + 7 variations (f) no (g) yes (h) 1 (i) 3 (j) yes (k) yes (l) 2.
CLP 511: (a) $3,295 (b) 88/"Action Effect" weighted (c) 32 (d) 9 (e) 9 + 9 variations (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) 2.
CLP 611: (a) $3,995 (b) 88/"Action Effect" weighted (c) 32 (d) 11 (e) 11 + 11 variations (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) 2.
CLP 811: (a) $5,495 (b) 88/"Graded Hammer Action Effect" weighted (c) 64 (d) 12 (e) 12 + 12 variations (f) no (g) yes (h) 2 (i) 3 (j) yes (k) yes (l) 2.
CVP 49: (a) $3,295 (b) 88/"Action Effect" weighted (c) 32 (d) 16 (e) 60 (f) yes (g) yes (h) 3 (i) 2 (j) yes (k) yes (l) yes.
CVP 59S: (a) $5,095 (b) 88/"Action Effect" weighted (c) 32 (d) 16 (e) 172 (f) yes (g) yes (h) 16 (i) 2 (j) yes (k) yes (l) 2.
CVP 69: (a) $6,695 (b) 88/"Action Effect" weighted (c) 32 (d) 16 (e) 172 (f) yes (g) yes (h) 16 (i) 3 (j) yes (k) yes (l) 2.
CVP 79: (a) $7,995 (b) 88/"Action Effect" weighted (c) 64 (d) 16 (e) 192 (f) yes (g) yes (h) 16 (i) 3 (j) yes (k) yes (l) 2.
CVP 89: (a) $8,395 (b) 88/"Action Effect" weighted (c) 32 (d) 16 (e) 188 (f) yes (g) yes (h) 10 (i) 3 (j) yes (k) yes (l) 2.
P150: (a) $2,295 (b) 88/weighted AE keyboard (c) 32 (d) 2 (e) 37 (f) no (g) no (h) — (i) 4 (j) sustain pedal (k) yes (l) yes.
P300: (a) $3,395 (b) 88/weighted AE keyboard (c) 32 (d) 1 (e) 43 (f) no (g) no (h) — (i) 4 (j) sustain pedal (k) yes (l) yes.
P500: (a) $8,295 (b) 88/weighted AE keyboard (c) 32 (d) 1 (e) 43 (f) no (g) no (h) — (i) 4 (j) 3-way pedal (k) no (l) yes. ■

DIGITAL ORGANS & ROTARY SPEAKER SIMULATORS

For more than 40 years, organists (and roadies, if the organist could afford them) have lugged way-heavy and bulky Hammond organs and Leslie speaker cabinets from gig to gig. Today, numerous alternatives exist that do an impressive and convincing (at least to the typical music fan) job of standing in for the most popular organ ever built. In some cases, benefits offered by the current crop of organs — portability, programmability, MIDI, etc. — might compensate for the thrill of playing the real thing.

What's available as viable substitutes for the B-3 and Leslie? The following lists provide information on organs and organ modules, as well as Leslie simulators. Note

Manufacturer contact list on page 157

that we didn't include any organ products that feature auto-accompaniment functions. For more insight and actual hands-on descriptions of many of the organ and Leslie-simulation products mentioned here, see the roundups conducted in the May and Sept. '95 issues of *Keyboard*. But first, a few words of clarification.

Velocity response would seem alien to most organ players, but a few instruments listed here provide it — for MIDI transmission and/or some type of internal voice response, such as the percussion volume. Ditto for channel aftertouch. Some organs use MIDI note number (key position) to control the percussion level, quieting the effect towards the upper end of the keyboard so that the percussion isn't too loud.

Organs that provide drawbars usually allow you to adjust the timbre while notes are playing. Some digital organs, however, don't support that capability.

In the memory realm, figures are given for both RAM and ROM programs. While you can store your own programs in RAM locations, ROM programs can't be overwritten. That's the main difference between Random Access Memory and Read-Only Memory.

In the Leslie simulator list, you'll find a brief description of each product, along with its suggested retail price. —*Mark Vail*

—: not applicable
???: information not available
PB: pitch-bend
vel: velocity
vol: volume

KEY
(a) suggested retail price
(b) keyboard
(c) number of keys
(d) voice response to MIDI data
(e) drawbars
(f) real-time drawbar control
(g) number of split zones
(h) number of multiple parts
(i) number of single ROM programs
(j) number of RAM programs
(k) maximum polyphony (notes)
(l) organ simulations
(m) built-in Leslie simulation
(n) reverb
(o) stereo output
(p) headphone jack

Hammond Suzuki

725 Chapel Spinet: (a) $9,238 average (b) yes (c) two 44-note manuals, 13-note pedalboard (d) vel, Leslie speed (e) yes (f) yes (g) 1 per manual (h) 3 trans & receive (i) 0 (j) 5 global (k) 16 (l) Hammond B-3 plus orchestral sounds (m) yes (1 rotor) (n) yes (o) yes (p) yes.

926: (a) $22,490 average (b) yes (c) two 61-note manuals, 32-note pedalboard (d) vel, vol, pitch-bend, Leslie speed (e) yes (f) yes (g) 2 per manual (h) 6 trans, 3 receive (i) 0 (j) 4 banks of 8 pgms (k) 16 drawbar, 32 pipe (l) Hammond B-3, pipe, orchestral voice (m) yes (1 rotor) (n) yes (o) yes (p) yes.

A-205 Chapel Console: (a) $14,738 average (b) yes (c) two 61-note manuals, 25-note pedalboard (d) vel (perc), vol, pitch-bend, Leslie speed, overdrive (e) yes (f) yes (g) 2 per manual (h) 6 trans, 3 receive (i) 0 (j) 4 banks of 9 pgms (k) 16 (l) Hammond B-3 (m) yes (2 rotor) (n) yes (o) yes (p) yes.

XB-2: (a) approx. $1,995 (b) yes (c) 61 (d) vel (perc & MIDI out), kbd position (perc) (e) yes (f) yes (g) 4 (h) 4 trans, 2 receive (i) 110 (j) 128 (k) 16 (l) Hammond B-3 (m) yes (1 rotor) (n) yes (o) yes (p) yes.

XB-3: (a) $21,988 (includes Leslie 122XB) (b) yes (c) two 61-note manuals, 25-note pedalboard (d) vel (perc & MIDI out), aftertouch (e) yes (f) yes (g) 4 per manual (h) 12 trans, 3 receive (i) 0 (j) 4 banks of 9 upper-manual pgms, 9 lower-manual pgms, & 2 pedelboard pgms (k) 16 (l) Hammond B-3 (m) no (n) yes (o) yes (p) yes.

XC-3: (a) $22,488 (includes Leslie 122XB) (b) yes (c) two 61-note manuals, 25-note pedalboard (d) vel (perc & MIDI out), aftertouch (e) yes (f) yes (g) 4 per manual (h) 12 trans, 3 receive (i) 0 (j) 4 banks of 9 upper-manual pgms, 9 lower-manual pgms, & 2 pedelboard pgms (k) 16 (l) Hammond B-3 (m) no (n) yes (o) yes (p) yes. (Identical to XB-3, except church-style cabinet.)

XB-5: (a) $12,488 (includes bench, 25-note pedalboard, & stand (b) yes (c) two 61-note manuals, 13- or 25-note pedalboard (d) vel (perc & MIDI out) (e) yes (f) yes (g) 2 per manual (h) 6 trans, 3 receive (i) 0 (j) 4 banks of 9 pgms (k) 16 (l) Hammond B-3 (m) yes (1 rotor) (n) yes (o) yes (p) yes.

XM-1/XMc-1 drawbar controller: (a) $1,416 (b) no (c) — (d) vel (perc), aftertouch, vol, key position, PB, Leslie speed, overdrive (e) yes (f) yes (g) — (h) 3 (i) 0 (j) 128 (k) 32 (l) Hammond B-3 (m) yes (n) yes (o) yes (p) yes.

Oberheim

OB-3: (a) $799 (b) no (c) — (d) notes only (e) yes (f) yes (g) — (h) 1 (i) 6 (j) 0 (k) 8 (l) Hammond B-3 (m) yes (n) no (o) no (p) yes.

OB-3^2: (a) $999 (b) no (c) — (d) notes only (e) yes (f) yes (g) 3 (h) 3 (i) 6 (j) 7 (k) 20 (l) Hammond B-3 (m) yes (n) yes (o) yes (p) yes.

OB-3^2 Keys: (a) $1,295 (b) yes (c) 61 (d) notes only (e) yes (f) yes (g) 3 (h) 3 (i) 6 (j) 7 (k) 20 (l) Hammond B-3 (m) yes (n) yes (o) yes (p) yes.

Peavey Electronics

Spectrum Organ: (a) $399.99 (b) no (c) — (d) vel, aftertouch (e) yes (via optional PC 1600 controller) (f) yes (g) ??? (h) 4 (i) 128 (j) none (k) 32 (l) Hammond B-3, Vox, Farfisa, Korg CX-3, pipe (m) yes (n) yes (o) yes (p) no.

Rodgers Instrument

W-5000: (a) ??? (b) yes (c) 61- & 76-note manuals, 25-note pedalboard (d) vel, release vel, aftertouch (e) yes (26) (f) yes (g) 5 in, 6 out (h) 16 (i) 900 (j) none (k) 256 (l) Hammond B-3, pipe (m) yes (n) yes (o) yes (p) yes.

Viscount

D9: (a) $1,299 (b) yes (c) 61 (d) ??? (e) yes (f) yes (g) 2 (h) 2 (i) 6 (j) none (k) 8 (l) Hammond B-3 (m) yes (n) no (o) no (p) yes.

EXL-150, EXL-200: (a) $1,999 each (b) no (c) — (d) continuous controllers (e) no (f) yes (via MIDI CC) (g) 3 (h) 3 (i) 6 (j) none (k) ??? (l) pipe (m) yes (tremulant) (n) yes (o) yes (p) yes.

Voce

Micro B II: (a) $579 (b) no (c) — (d) vol (e) no (f) no (g) 1 (h) 3 (i) 36 (j) none (k) 32 (l) Hammond B-3, Farfisa, Vox Continental (m) yes (n) no (o) yes (p) yes.

V3: (a) $1,395 (b) no (c) — (d) vel (perc), aftertouch (e) yes (optional, $349) (f) yes (g) 1 (h) 3 (i) none (j) 128 (k) 147 (l) Hammond B-3, Farfisa, Vox Continental (m) yes (n) no (o) yes (p) yes.

LESLIE SIMULATORS

Digitech

RPM-1 Vacuum Tube Rotary Speaker Emulator: $569; single-space rack-mount Leslie simulator with tube pre-amp and separate outputs for left and right horns and lower rotor.

Electro-Voice

Fx70: $1,252; programmable stereo Leslie simulator w/ room simulations, programmable distortion, & MIDI.

Motion Sound

Pro-3: $749; hybrid Leslie simulator with rotating horn assembly, stereo electronic bass rotor simulation, variable distortion, & dual footswitch for speed control/braking.

R3-147: $1,099; acoustically isolated & internally miked rotating horn inside rack-mount cabinet; four adjustable microphones; stereo low-rotor simulator signal mixed with mic output; MIDI control of fast/slow/stop.

RFX

RP147 Rotorhorn: $199.99; stereo Leslie simulator with stereo chorus & MIDI.

Toneworks/Korg

G4 Rotary Speaker Simulator: $450; stomp-box style stereo Leslie simulator with user control of input & output levels, acceleration, speed, balance, distance, spread, and overdrive; peak-reading LED.

PORTABLE KEYBOARDS

Portable keyboards, like many digital pianos, usually offer a variety of sampled sounds and rhythm accompaniment patterns. Some instruments have sequencing functions that let you record one pass of your own playing, others have multitrack sequencing capabilities that rival computer-based programs. With one or two basic accompaniment patterns, some instruments are designed for fun while others have dozens of pattern variations that sound like they're being played by live musicians. Portable keyboards also have built-in sound systems, some designed to get the sound out to the person playing, others powerful enough to reach the person in the back row.

Nearly all of the following instruments have synthesizer-style keys, and few have more than 61 of them at that. Some starter keyboards have mid-size or miniature keys, for smaller fingers, naturally.

You'll notice that the prices vary tremendously from one instrument to another, and unfortunately, the differences that result in such discrepancies aren't necessarily brought out in the limited listings that follow. Sound quality is obviously one of these issues, but there are a host of items, from display type to hard disk storage options, that you'll have to ferret out by contacting the manufacturers.

For the most part, the abbreviations in the following listings are adequately explained in the key. A blank response for (d) indicates that an instrument has no MIDI interface. An instrument is General MIDI-compatible if GM is listed for (f). In (k), the presence of audio output jacks indicates that you can run the output of the instrument through an external amplifier.
—Ernie Rideout

KEY
(a) number of keys
(b) mod = modulation wheel or lever/pb = pitch bend
(c) polyphony
(d) max. multitimbral parts
(e) number of sounds
(f) GM = General MIDI sound set
(g) built-in effects
(h) auto accompaniment/number of styles/max. patterns per style/max. instrumental parts per style/"one-finger" chords
(i) dd = disk drive/seq = sequencer
(j) built-in amp and speakers
(k) aj = audio output jacks/hj = headphone jack
(l) dimensions in inches/weight in pounds
(m) suggested retail price

Casio

CTK-50: (a) 49 (b) no (c) 8 (d) — (e) 100 (f) no (g) no (h) yes/100/2/3/yes (i) no (j) yes (k) no (l) 30.19" x 10.63" x 3.12"/6 lbs. (m) $119.

CTK-330: (a) 49 (b) no (c) 12 (d) — (e) 100 (f) no (g) no (h) yes/50/2/4/yes (i) no (j) yes (k) aj/hj (l) 39.19" x 12.2" x 4.84"/9.9 lbs. (m) $169.

CTK-480: (a) 61 (b) no (c) 12 (d) — (e) 100 (f) no (g) no (h) yes/50/2/4/yes (i) no (j) yes (k) aj/hj (l) 36.38" x 12.68" x 3.54"/8.6 lbs. (m) $249.

CTK-520L: (a) 61 (b) no (c) 12 (d) — (e) 100 (f) no (g) no (h) yes/50/2/4/yes (i) no (j) yes (k) aj/hj (l) 36.38" x 12.83" x 3.5"/9.6 lbs. (m) $299.

CTK-530/540: (a) 61 (b) no (c) 24 (d) 8 (e) 64 (f) no (g) no (h) yes/64/4/4/yes (i) no (j) yes (k) aj/hj (l) 36.65" x 12.83" x 3.9"/9.7 lbs. (m) $299.

CTK-630: (a) 61 (b) pb (c) 24 (d) 16 (e) 100

For Musicians

Who Bought

The Other

Digital Multitrack

SORRY!

Manufacturer cont... on page 15

(f) GM (g) yes (h) yes/100/6/4/yes (i) seq (j) yes (k) aj/hj (l) 36.65" x 13.89" x 3.85"/10.3 lbs. (m) $449.

WK-1500: (a) 76 (b) mod/pb (c) 32 (d) 16 (e) 128 (f) GM (g) yes (h) yes/100/6/5/yes (i) seq (j) yes (k) aj/hj (l) 45.71" x 11.93" x 4.53"/15.8 lbs. (m) $599.

SK-60: sampling feature (a) 36 (b) no (c) 4 (d) — (e) 36 (f) no (g) no (h) yes/12/1/3/no (i) no (j) yes (k) no (l) 16.14" x 8.66" x 2.36"/2 lbs. (m) $89.95.

Farfisa

G7/G8: (a) 61 (b) mod/pb (c) 24 (d) 32 (e) 127 (f) GM (g) yes (h) yes/64/7/7/yes (i) dd/seq (j) yes (k) aj/hj (l) 40" x 15" x 6"/26.5 lbs. (m) —.

Generalmusic

CD 10: (a) 61 (b) no (c) 32 (d) 6 keyboard, 16 MIDI (e) 256 (f) GM (g) yes (h) yes/192/10/4/yes (i) seq (j) yes (k) aj/hj (l) 38" x 12.7" x 4.25"/13.2 lbs. (m) $499.

CD 20: (a) 61 (b) mod/pb (c) 32 (d) 6 keyboard, 16 MIDI (e) 256 (f) GM (g) yes (h) yes/192/10/4/yes (i) seq (j) yes (k) aj/hj (l) 38" x 12.7" x 4.25"/13.2 lbs. (m) $799.

CD 30: (a) 61 (b) mod/pb (c) 32 (d) 6 keyboard, 16 MIDI (e) 256 (f) GM (g) yes (h) yes/192/10/4/yes (i) dd/seq (j) yes (k) aj/hj (l) 38" x 12.7" x 4.25"/13.9 lbs. (m) $999.

WK 3: (a) 61 (b) mod/pb (c) 32 (d) 16 (e) 504 (f) GM (g) yes (h) yes/448/40/5/yes (i) dd/seq (j) yes (k) aj/hj (l) 43.3" x 15.4" x 6"/32 lbs. (m) $2,149.

WK 4: (a) 61 (b) mod/pb (c) 64 (d) 32 (e) 600 (f) GM (g) yes (h) yes/512/48/8/yes (i) dd/seq (j) yes (k) aj/hj (l) 43.3" x 15.4" x 6"/34 lbs. (m) $2,995.

Roland

E-12: (a) 61 (b) mod/pb (c) 24 (d) 6 (e) 223 (f) no (g) yes (h) yes/64/2/???/yes (i) no (j) yes (k) aj/hj (l) 39-3/16" x 13-7/16" x 4-11/16"/11 lbs. 6 oz. (m) $387.

E-38: (a) 61 (b) mod/pb (c) 24 (d) 16 (e) 223 (f) GM (g) yes (h) yes/128/4/5/yes (i) no (j) yes (k) aj/hj (l) 41" x 13-11/16" x 4-9/16"/14 lbs. 6 oz. (m) $597.

E-96: (a) 61 (b) mod/pb (c) 28 (d) 16 (e) 241 (f) GM (g) yes (h) yes/64/4/8/yes (i) dd/seq (j) yes (k) aj/hj (l) 46-5/16" x 16-5/16" x 5-1/4"/32 lbs. (m) $1,697.

Suzuki

SP-50: (a) 61 (b) pb (c) 32 (d) 16 (e) 128 (f) yes (g) yes (h) yes/100/6/8/yes (i) seq (j) yes (k) aj/hj (l) 41" x 17-1/4" x 10"/24 lbs. (m) —.

SP-60: (a) 61 (b) pb (c) 32 (d) 16 (e) 128 (f) GM (g) yes (h) yes/100/6/8/yes (i) seq (j) yes (k) aj/hj (l) 41" x 17-1/4" x 10"/32 lbs. (m) —.

Technics

SX-KN501: (a) 61 (b) pb (c) 32 (d) 8 (e) 129 (f) GM (g) yes (h) yes/100/6/5/yes (i) seq (j) yes (k) hj (l) 39-9/32" x 13-5/8"x 4-19/32"/12.8 lbs. (m) $1,195.95.

SX-KN920: (a) 61 (b) pb (c) 32 (d) 16 (e) 200 (f) GM (g) yes (h) yes/128/10/5/yes (i) dd/seq (j) yes (k) hj (l) 41-5/8" x 15-29/32" x 12-17/32"/21.1 lbs. (m) $1,895.95.

SX-KN1500: (a) 61 (b) mod/pb (c) 32 (d) 16 (e) 200 (f) GM (g) effects (h) yes/128/m10/5/yes (i) dd/seq (j) yes (k) hj (l) 41-5/8" x 15-29/32" x 12-17/32"/24.5 lbs. (m) $2,795.95.

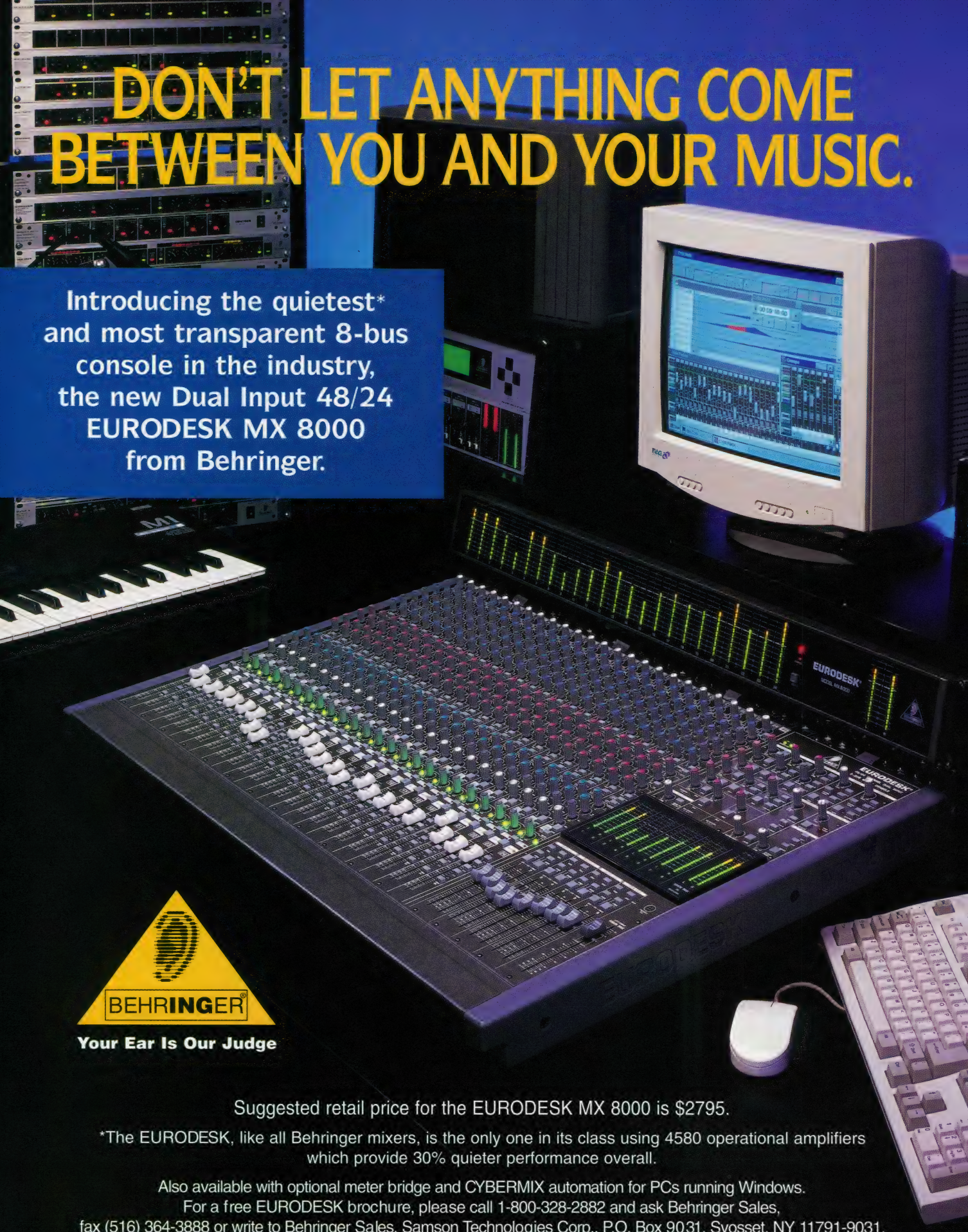
SX-KN-3000: (a) 61 (b) mod/pb (c) 64 (d) 16 (e) 260 (f) GM (g) yes (h) yes/100/10/5/yes (i) dd/seq (j) yes (k) aj/hj (l) 41-11/32" x 14-7/8" x 5-29/32"/29.8 lbs. (m) $4,995.95.

Yamaha

PSR78: (a) 49 (b) no (c) 12 (d) ??? (e) 100 (f) no (g) no (h) yes/100/8/???/yes (i) no (j) yes (k) hj (l) 37-3/8" x 12-3/8" x 4-1/4"/8.4 lbs. (m) $199.95.

PSR190: (a) 61 (b) no (c) 12 (d) ??? (e) 100 (f) no (g) no (h) yes/100/8/???/yes (i) no (j) yes (k) hj (l) 36-5/8" x 14" x 4-1/4"/9.4 lbs. (m) $249.95.

PSR220: (a) 61 (b) no (c) 31 (d) ??? (e) 128 (f) GM (g) yes (h) yes/100/8/???/yes (i) no (j) yes (k) hj (l) 36-2/5" x 14-1/2" x 4-7/10"/9.4 lbs. (m) $399.95.



Suggested retail price for the EURODESK MX 8000 is $2795.

*The EURODESK, like all Behringer mixers, is the only one in its class using 4580 operational amplifiers which provide 30% quieter performance overall.

Also available with optional meter bridge and CYBERMIX automation for PCs running Windows.
For a free EURODESK brochure, please call 1-800-328-2882 and ask Behringer Sales,
fax (516) 364-3888 or write to Behringer Sales, Samson Technologies Corp., P.O. Box 9031, Syosset, NY 11791-9031.

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READER SERVICE NO. 118

buyer's guide

PAGE	
49	DRUM MACHINES
49	PERCUSSION SOUND MODULES
50	PORTABLE PERCUSSION CONTROLLERS
50	ELECTRONIC DRUMS & DRUM SETS

Q: How many drummers does it take to change a light bulb? A: None. A machine does that now.

That said, here is a representative (though not all-encompassing) list of the current "plugged" percussion crop. Items such as rhythm-oriented computer software, individual drum pads, triggers, and their associated hardware weren't included; we chose to focus on self-contained systems and major electronic percussion components such as drum machines and modules. As always, we encourage you to visit a local retailer or contact the various manufacturers for a more detailed look and listen. *—Greg Rule*

DRUM MACHINES

Akai MPC3000. $3,699. Combination drum machine/MIDI sequencer/sampler. 16-bit sampling engine, RAM expandable from 2Mb to 16Mb, 32-voice polyphonic, 16 velocity-sensitive buttons, 99-track sequencer, 96 ppq, SMPTE read/write, 4 MIDI outputs, 10 audio outputs. (See Hardware Sequencers. p. 59, and Samplers, p. 37.)

Alesis SR-16. $349. 233 drum and percussion samples, 100 songs, 200 user patterns, 200 preset patterns, 50 user kits, 50 preset kits, 16-voice polyphonic, 12 velocity-sensitive buttons, 96 ppq, Dynamic Articulation feature, 4 audio outputs.

Boss (Roland) Dr. Rhythm DR-5. $595. 256 drum and percussion sounds, 48 ppq, effects (reverb, delay, chorus, flange), 48 preset kits, 16 user kits, 400 patterns, 20 songs, 4-track sequencing, guitar input with built-in tuner, amp simulator, external pitch function for triggering sounds from a guitar.

Boss (Roland) Dr. Rhythm DR-550mkII. $350. 91 drum and percussion sounds, 16 ppq, 12-voice polyphonic, 64 user patterns, 64 preset patterns, 8 songs, battery or AC powered.

Boss (Roland) Dr. Rhythm DR-660. $595. 255 editable sounds, 96 ppq, effects (reverb, delay, chorus, flange), 39 drum kits, 250 patterns, 100 songs, 4 audio outputs.

E-mu SP-1200. $2,495. Sampler/drum machine. Up to 10 seconds of sampling time, internal floppy drive, SMPTE read/write, 8 audio outputs, 8 trigger buttons and faders, extensive sample library.

Roland R-8mkII. $1,245. 200 drum and percussion sounds, 96 ppq, 26 additional instruments on SN-R8 cards, velocity- and aftertouch-sensitive buttons, 32 preset patterns, 200 programmable patterns, up to 10 songs, nuance control provides timbral variations of sounds, 8 individual audio outputs plus 2 main outs.

Roland R-70. $950. 210 preset and 32 programmable drum and percussion sounds, 100 patterns, 20 songs, 96 ppq, 16 velocity- and aftertouch-sensitive buttons, positional pad for realtime nuance control, built-in effects (reverb, delay, chorus, flange), 4 audio outputs.

Yamaha RY8. $299. 256 drum and percussion sounds, 200 preset patterns, 50 user patterns, 200 backing patterns, assignable chord track, 24 ppq, 28-note polyphonic, AC or battery powered.

Yamaha RY20. $499. 300 drum and percussion sounds, 20 preset kits, 20 user kits, 50 songs, 96 ppq, effects (6 reverbs and 4 delays with tempo sync), 12 velocity-sensitive buttons, 4 pad curves, groove quantize, track-based patterns.

PERCUSSION SOUND MODULES

Alesis DM5. $449. 500 drum and percussion samples, 21 programmable drum sets, Advanced Dynamic Articulation and Random Sample features, 4 audio outputs, 12 trigger inputs, 16-voice polyphonic, front-panel trigger button, single-rack-space unit.

Clavia ddrum 3 Turbo. $3,650. Sampling module designed for drum and percussion applications. SCSI I/O, S/PDIF sampling input, 8 audio outputs, 1,000 steps of trigger dynamics, 4Mb sample Flash RAM expandable to 48Mb, 225 kits standard, rack-mountable. Imports Akai, ddrum, and Sound Designer files.

E-mu Procussion. $795. 4Mb of drum and percussion samples configurable into 1,000+ locations, 128 kits (64 preset, 64 user), 32-voice polyphonic, extensive stacking and editing, cross-switching and -fading, 6 audio outputs, 2 effects sends/returns.

Novation Drumstation. $995.95. Dedicated TR-808/909 emulator with front-panel control knobs for parameters such as tune, attack/tone, decay, and level. 16 TR-808 instruments, 11 TR-909 instruments, pan and distortion controls, 8-note polyphonic, 8 audio outputs, single-rack-space unit.

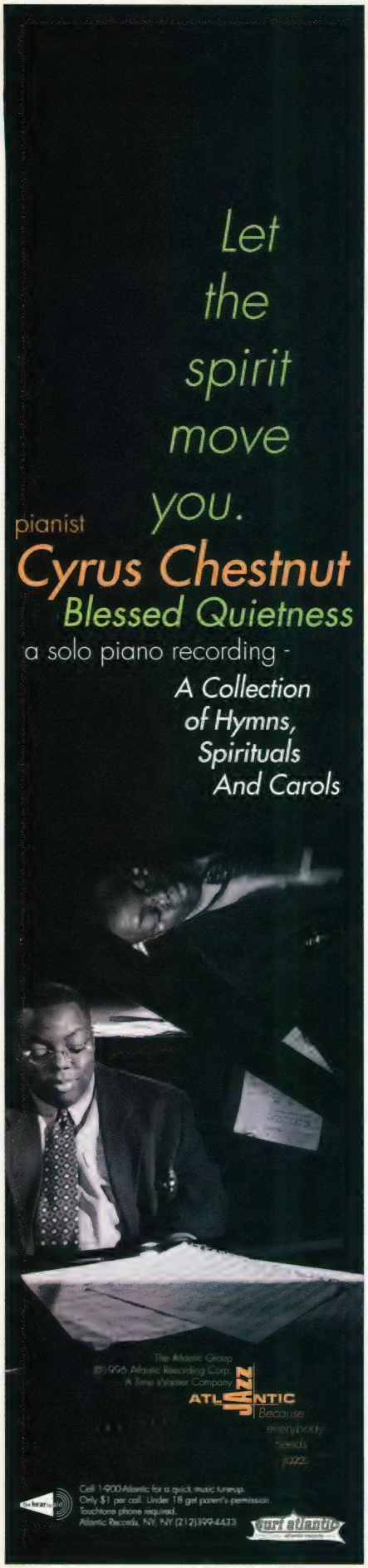
Roland TD-5. $645. 210 drum and percussion sounds, 32 kits, effects (reverb and chorus), 14-voice polyphonic, metronome feature, 8 dual trigger inputs.

Roland TD-7. $875. 512 drum and percussion sounds, 32 kits, velocity cross-switching and -fading, layering, effects, 14-voice polyphonic, sequencer (96 ppq, 25 preset patterns, 25 user patterns), metronome feature, 9 dual trigger inputs.

Yamaha DTX. $875. 916 drum and percussion samples, 12 reverb types, 64 kits, 5-note stack/alternate/crossfade modes, 32-note polyphonic, cymbal choke feature, onboard sequencer, 660 play-along patterns, 130 play-along songs, 10 trigger inputs, 4 audio outs.

Yamaha TMX. $495. 245 drum and percussion samples, 32 programmable kits, 12 trigger inputs, 4 audio outs, single-space rack module with headphone output and accompanying volume control. ►

Manufacturer contact list on page 157



READER SERVICE NO. 119

PORTABLE PERCUSSION CONTROLLERS

Roland SPD-11. $895. Combination sound module/pad controller. 8 velocity-sensitive pads, 255 drum and percussion sounds, 64 patches, 4 patch chains, effects (reverb, delay, chorus, flange), 4 dual trigger inputs.

Walkabout. $1,595. Shoulder-worn portable pad set for Roland's TD-5 drum module. 8 rubber trigger pads, tilting pad housing, adjustable aluminum frame, belt-mounted stick caddy, available in various colors.

Z-Series Zendrum. $1,350. 24 finger triggers, hard maple body with polyester finish, LED display, 4-note sequential crossfading with preset velocity split points, MIDI in with sys-ex data storage, external trigger input, sustain switch input. Programmable global MIDI channel, program change number, noise floor, volume, and note map per patch. All wood models are available in clear and tinted finishes. Zebrawood and Lacewood with clear finishes also available.

ZP-Series Zendrum. $1,000. 24 finger triggers, plastic body, LED display, membrane cursor-driven operating system, 4-note sequential crossfading with preset velocity split points, MIDI in with sys-ex data storage, external trigger input, sustain switch input. Programmable global MIDI channel, program change number, noise floor, volume, and note map per patch. (Lower-cost Student model Zendrum with 16 triggers and plastic body to be released in early '97 for $800.)

ZX-Series Zendrum. $1,550. 24 finger triggers, hard maple body, backlit LCD display, membrane cursor-driven operating system, 4-note non-consecutive crossfading with preset velocity split points, MIDI in with sys-ex data storage, external trigger input, sustain switch input. Programmable global MIDI channel, program change number, noise floor, volume, and note map per patch. All wood models are available in clear and tinted finishes. Zebrawood and Lacewood with clear finishes also available.

Z² Zendrum. $1,750. 24 finger triggers, hard maple body, backlit LCD display, membrane cursor-driven operating system, 4-note non-consecutive crossfading with user programmable velocity split points, MIDI in with sys-ex data storage, external trigger input, sustain switch input, and continuous controller pedal input. Programmable note number, MIDI channel (per trigger), program change number, noise floor, volume, and note duration per patch. All wood models are available in clear and tinted finishes. Zebrawood and Lacewood with clear finishes also available.

ELECTRONIC DRUMS & DRUMSETS

Clavia ddrum 4. $3,000 (estimated price). Includes 5-piece ddrum Precision Padset and sample-playback sound module. Module has 10 trigger inputs, 6 audio outs, MIDI Sample Dump compatibility, 1,000 steps of trigger dynamics, free sample library via Internet.

Korg Wavedrum. $2,499. Self-contained electronic drum with DSP synth engine. Playable by sticks or hands, 62 algorithms, 100 programmable patches, optional RE1 remote programmer, sys-ex storage, uses a tunable 10" drum head, tripod stand included.

Roland TD-5K. $1,795. Includes TD-5 sound module, 5 pads, FD-7 hi-hat controller, KD-5 kick trigger (reverse beater included), MDS-7 Total Drum System Stand (includes all mounting hardware and cables). TDE-5 Expansion Kit, $323 (for upgrading this system to TDE-5K).

Roland TDE-5K. $2,045. Expanded version of TD-5K. Includes TD-5 sound module, 7 PD-5 pads, FD-7 hi-hat controller, KD-5 kick trigger (reverse beater included), MDS-7 Total Drum System Stand (includes all mounting hardware and cables).

Roland TDB-7K. $2,050. Includes TD-7 sound module, 4 PD-5 pads, FD-7 hi-hat controller, KD-5 kick trigger (reverse beater included), MDS-7 Total Drum System Stand (includes all mounting hardware and cables). TDE-7 Expansion Kit, $1,095 (for upgrading this system to TDE-7K).

Roland TDE-7K. $3,145. Expanded version of TDB-7K. Includes TD-7 sound module, 8 PD-5 pads, FD-7 hi-hat controller, KD-5 kick trigger (reverse beater included), MDS-7 Total Drum System Stand (includes all mounting hardware and cables).

Yamaha DS10. $2,660. 6 dual-zone drum pads, 2 dual-zone cymbal pads, kick pad, hi-hat trigger pedal, RS80 hardware rack system, DTX percussion sound module.

Yamaha DS9. $2,335. 4 dual-zone drum pads, 2 dual-zone cymbal pads, kick pad, hi-hat trigger pedal, RS80 hardware rack system, DTX percussion sound module.

Yamaha TS8. $1,800. 5 dual-zone drum pads, 2 dual-zone cymbal pads, kick pad, RS80 hardware rack system, TMX trigger module.

Yamaha TS5. $1,580. 4 dual-zone drum pads, kick pad, 2 double pad stands, TMX trigger module.

Yamaha DS2. $1,365. 2 dual-zone drum pads, kick pad, double pad stand, DTX percussion sound module.

Manufacturer contact list on page 157

You spoke.
WE LISTENED...

The well-trained ears at E-mu Systems® hear many amazing sounds. And some of the most important come from our users. Introducing our new Professional Digital Sampling Synthesizer, The E4X Turbo. Fully loaded, featuring:

The E4X turbo EMULATOR

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- (64 voice E4X also available - with 540MB HD and 4MB on board RAM.)

* EOS 2.5 is also available for the E-IV, e-64 and E4K.

...and we listened...

E-mu also offers to tickle your ears with the e-6400, which uses all the same powerful sampling and synthesis software features of the E4X Turbo at an entry level price. You add hardware features and upgrades as your budget allows. The e-6400 comes with standard sampling, 4MB of RAM and is fully upgradeable to an E4X or an E4X Turbo when you're ready...

e6400 EMULATOR

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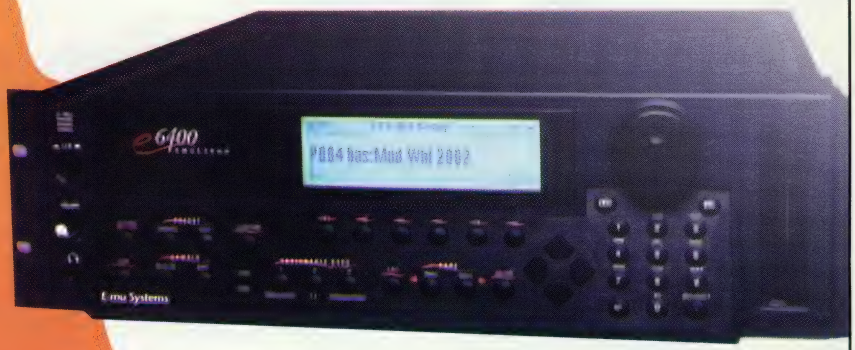
- 16 Channel Midi Card - allows a total of 32 MIDI channels
- FX Card - 18 bit dual stereo FX processor for the e-6400
- E-mu® Sounds - over 20 CD-ROMS available covering just about every sound imaginable plus countless other CD-ROMS created by third party sound developers



...now its your turn.

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JUST SAMPLE IT

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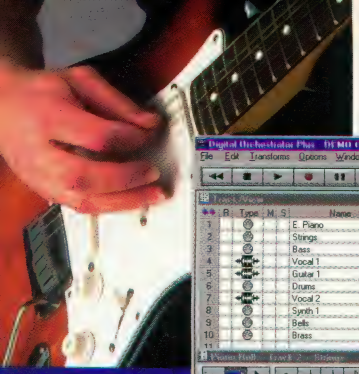
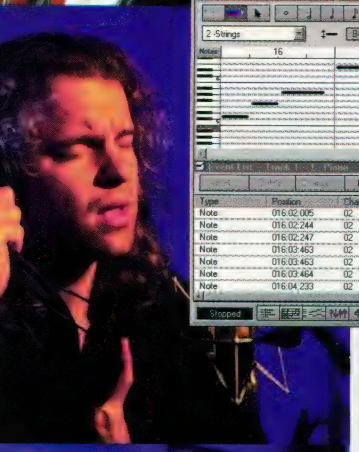
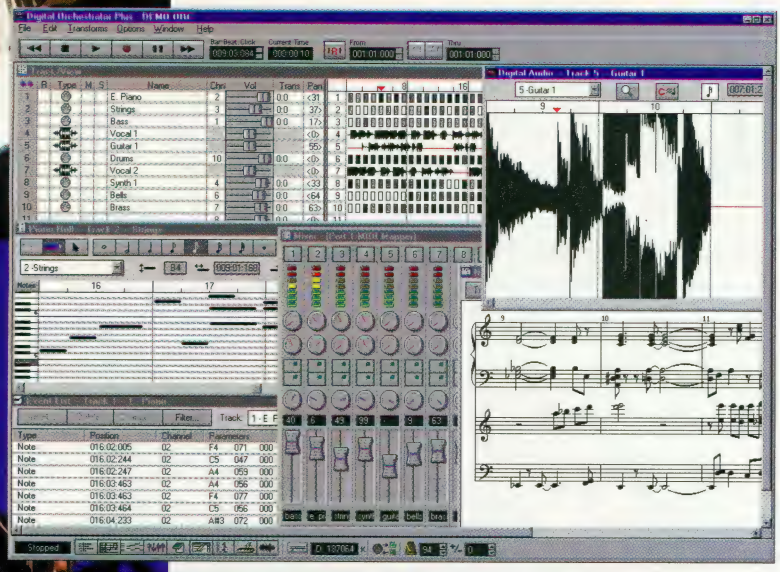


Awesome Features!





For about half the price of competing sequencers, **Digital Orchestrator Plus** turns your multimedia PC into a multitrack MIDI and digital audio workstation. A seamless, integrated environment offers an amazing array of features, including:

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Record, play and mix multiple digital audio tracks with individual control over volume and pan. Import, export and convert 16-bit .WAV mono or stereo at 44.1kHz, 22.05kHz and 11.025kHz sample rates (on compatible sound cards). Double-click to zoom and edit at any point. Import audio files and position them anywhere in your song. Export mixed audio tracks as .WAV files.

MIDI and Digital Audio Effects Processors

Wide variety of digital audio transforms and signal processing, including Compressor/Limiter/Noise Gate and Digital Delay Effects with presets such as chorus, flange, slapback, echo and more. Process MIDI data with over 30 transforms for pitch, velocity, duration, start time, controller data, fill and tempo.

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buyer's guide

PAGE	
53	REVERBS
53	DIGITAL MULTI-EFFECTS

Without effects processors, most music performances — live ones, too — would sound pretty dull and lifeless. Effects can help put individual instruments into their own sonic space, turn one voice into a quartet, or make your synth sound like it's in the Grand Canyon instead of your living room.

These days, most rack-mount effects processors can perform several effects simultaneously. Their number overwhelms the previously most abundant effects processor, digital reverb. However, a few of the latter are still around. We've separated the two to better direct you to what you need.

On any digital audio product, it's essential that correct input levels be maintained. If the input signal drops too low, you won't obtain the full dynamic range and sample resolution that a processor offers. On the other hand, if the signal gets too hot, you increase the chances of experiencing nasty digital clipping. To help you set the right levels, most processors provide **input meters**. The more LED segments, the better.

Although most effects processors are programmable, a few offer only factory presets. Our memory category indicates the number of **single ROM programs** — factory presets crafted by product specialists to show off the machine's capabilities — and user-programmable memory locations (**single RAM programs**). Better programmable processors have alphanumeric displays and allow you to name your own programs.

The maximum number of **simultaneous effects** that can be active at one time is indicated. We also tell you how many algorithms each processor offers; in some cases, a manufacturer will count different reverbs, for instance, as separate algorithms. Also indicated are the number of **signal routing configurations** — different orderings of the effects — and whether you can set up your own **user ordering** of the effects.

Many processors that support MIDI allow you to access your favorite multi-effect patch using many different program change numbers without copying the patch to multiple memory locations. This function is called **program change remapping**, and it's very memory-efficient. We also point out those machines that will respond to continuous controller messages, also known as **MIDI real-time control**. —*Mark Vail*

REVERBS

COMPANY/PRODUCT	PRICE	ROM/RAM PGMS	USER NAMING	REAL-TIME MIDI
ART MR-1 (#120)	$179	16/—	No	No
Electro-Voice DRP 10	$1,366	240/259	Yes	Yes
Electro-Voice DRP 15	$1,470	100/128	Yes	Yes
Lexicon Alex	$399	16/16	No	No
Lexicon PCM-90	$2,995	250/150	Yes	Yes
Lexicon Reflex Dynamic MIDI Reverberator	$499	16/128	No	Yes
Roland SDE-330 Dimensional Space Delay	$1,295	99/200	Yes	Yes
Roland SRV-330 Dimensional Space Reverb	$1,295	299/100	Yes	Yes
Viscount ER-256	$299	256/—	No	No
Yamaha D5000 Digital Delay	$1,499	100/100	Yes	Yes
Yamaha Pro R3	$1,599	90/90	Yes	Yes
Yamaha REV100	$299	99/99	No	Yes
Yamaha REV500	$498	100/100	Yes	Yes
Zoom 1204 Studio Reverb	$249	512/—	No	Yes

DIGITAL MULTI-EFFECTS

COMPANY/PRODUCT	SUGGESTED RETAIL PRICE	ROM/RAM PGMS	PGM REMAP/ USER NAMING	# OF SIMULTANEOUS FX/ ALGORITHMS	ROUTING CONFIGS/ USER ORDERING	REAL-TIME MIDI	INPUT METER SEGMENTS
Alesis Microverb 4	$299	100/100	No/No	3/32	32/No	Yes	2 x 4
Alesis Midiverb 4	$399	128/128	Yes/Yes	3/32	32/No	Yes	19
Alesis Nanoverb	$179	16/—	No/No	3/11	11/No	No	1 dual-color LED
Alesis Quadraverb 2	$799	100/200	Yes/Yes	8/33	millions/Yes	Yes	2 x 4
ART FX-1 (#121)	$159	60/	No/No	3/30	3/No	No	1 (clip)

Manufacturer contact list on page 157

COMPANY/PRODUCT	SUGGESTED RETAIL PRICE	ROM/RAM PGMS	PGM REMAP/ USER NAMING	# OF SIMULTANEOUS FX/ ALGORITHMS	ROUTING CONFIGS/ USER ORDERING	REAL-TIME MIDI	INPUT METER SEGMENTS
ART DR-X 2100 SE (#432)	$669	443/200	Yes/Yes	13/32	2/Yes	Yes	3
ART Effects Network (#428)	$449	100/100	Yes/Yes	3/31	3/No	Yes	2
ART FXR (#423)	$259	255/—	No/No	3/16	3/No	No	3
ART FXR Elite II (#434)	$345	—/255	Yes/No	3/16	3/No	Yes	2
ART Multiverb Alpha SE (#472)	$575	404/200	Yes/Yes	7/26	2/Yes	Yes	3
Digitech Studio 400	$869.95	191/100	Yes/Yes	8/21	757/Yes	Yes	9 + clip
Digitech Studio Quad	$529.95	100/100	Yes/Yes	4/12	250/Yes	Yes	9 + clip
Digitech Studio Twin	$299.95	99/99	No/No	3/5	3/No	No	4
Digitech TSR 24	$799.95	128/128	Yes/Yes	20/24 factory, 30 user	unlimited/Yes	Yes	4 + clip
DOD 512 Multi Effects Processor	$229.95	480/none	No/No	2/5	32/No	No	1 + clip
Ensoniq DP/2	$795	300/300	Yes/Yes	8/65	10/Yes	Yes	2 for each input
Ensoniq DP/4+	$1,795	200/200	Yes/Yes	12/54	166/Yes	Yes	3 for each input
Ensoniq DP/Pro	$1,395	256/256 (subject to change)	Yes/Yes	8/30+ (subject to change)	8/Yes	Yes	6 (analog or digital input levels)
Eventide DSP4000	$4,995	491/???	Yes/Yes	???/130	???/Yes	Yes	20 (10 per input)
Eventide GTR4000	$3,995 ($4,995 w/digital I/O)	461/???	Yes/Yes	???/130	???/Yes	Yes	20 (10 per input)
Eventide H3000D/SE	$2,695	597/???	Yes/Yes	???/21	???/No	Yes	20 (10 per input)
Eventide H3000DSX	$1,995	295/???	Yes/Yes	???/15	???/No	Yes	20 (10 per input)
Eventide H3500DFX	$3,495	???/???	Yes/Yes	???/23	???/No	Yes	20 (10 per input)
Lexicon MPX-1	$1,299	200/50	Yes/Yes	5/57	almost infinite (1012)/ Yes	Yes	6
Lexicon PCM 80	$2,745	200/50	Yes/Yes	algorithmic dependent/ 10 internal	algorithmic dependent/ Yes	Yes	5
Peavey Addverb III	$349.99	128/128	Yes/Yes	8/35	???/Yes	Yes	bi-color clip LED
Peavey DeltaFex	$159.99	16/—	No/No	2/16	???/No	No	bi-color clip LED
Rocktron Intellifex-LTD	$699	80/80	Yes/Yes	4+/6	multiple/No	Yes	5
Rocktron Intelliverb	$1,299	—/254	Yes/Yes	4+/6	multiple/No	Yes	5
Rocktron Replifex	$999	—/128	Yes/Yes	10/2	multiple/No	Yes	5
(Roland) Boss SX-700	$645	128/128	Yes/Yes	5/19	19/Yes	Yes	???
(Roland) Boss SE-70	$895	45/100	Yes/Yes	16/45	45/No	Yes	???
Sony Pro Audio DPS-V77	$1,775	198/198	Yes/Yes	6/64	5/Yes	Yes	7
Sony Pro Audio HR-MP5	$595	100/100	Yes/Yes	4/51	5/Yes	Yes	???
T.C. Electronic M5000 Digital Audio Mainframe	$4,881 & up	130/100 volatile, 100 non-volatile	Yes/Yes	4/16	???/Yes	Yes	10
T.C. Electronic Wizard/M2000	$1,995	256/256	Yes/Yes	2/17	7/No	Yes	7
Viscount EFX-1	$499	—/128	???/Yes	6/???	???/No	Yes	1
Viscount EFX-2	$299	49/—	No/No	6/???	???/No	No	1
Viscount EFX-10	$650	—/128	Yes/Yes	6/26	???/No	Yes	2
Viscount EFX-3000	$2,395	—/512	Yes/Yes	9/48	1/No	Yes	12
Yamaha Pro Audio SPX1000	$1,829	40/59	Yes/Yes	5/13	3/Yes	Yes	two 8-segment
Yamaha Pro Audio SPX990	$1,177	80/100	Yes/Yes	3/36	4/Yes	Yes	two 8-segment
Zoom 1010	$199	30/12	No/No	6/25	1/No	No	???
Zoom 3030	$299	28/28	No/No	7/32	3/Yes	No	???
Zoom 4040	$449	40/40	No/No	6/25	1/No	No	???
Zoom 7010 Fire	$349	40/24	No/Yes	7/28	2/Yes	No	???
Zoom 9002 Pro	$499	40/40	No/No	6/16	1/No	No	???

Manufacturer contact list on page 157

We build our keyboard amps to the most exacting standards.

Our own.

Over the years, Roland instruments have become synonymous with great sound. So when we designed our new line of keyboard amps, sound quality was our first priority. Introducing the versatile KC-500 and KC-300 Keyboard Amplifiers, featuring a compression horn driver for crystal clear highs and a Roland-designed woofer for powerful, punchy lows. Loaded with thoughtful performance features, both models come with a mic input, professional balanced outputs and our innovative Stereo Link. We even included a special monitor channel that lets you hear your click track while the audience can't. Built Roland reliable, these amps combine a stereo mixer, power amp and a full-range speaker system into one compact and rugged enclosure.

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V6V 2M4 (604) 270-6626

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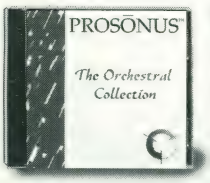

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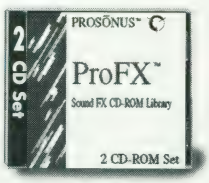

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Loopzilla 2

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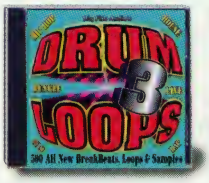

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Keyboard

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"★★★★★"
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Warning: Pregnant women and people prone to heart failure should not buy this disc

Technopolis

Hard trance, Industrial and Gabber. From Detroit to Berlin– Drum Loops, Synth Grooves and Percussion and Vocal Effects. The perfect disc for exploring the hard edge of dance music.

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X-Static Goldmine 3

From the five star producers at e-Lab comes vol. 3. The ultimate in House, Techno, Jungle, Hardcore & Trance. Drums & synth loops, Hits & FX.

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Vinylistics

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Hardcore, Ambient & Trance Construction Kits. Drums, Bass, Synth Grooves, Textural Layers, Vocal FX, Unique Sound FX, and much more. **Volume 2 coming this fall!**

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The Museum of Synthesizer Technology

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Exhaustive representation of the legendary Mini. From ass-shaking bass to Squealing Worm leads, this disc features Moog multisamples in all their Funky glory.

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Loops, Drum Sounds, Chord Hits and Synth samples. More than 1,400 quality samples make this disc a great value for the beginner and veteran producer alike.

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Your Workstation Just Became Obsolete

K5000W
Advanced Additive Workstation

The new K5000W Advanced Additive Workstation from Kawai is an incredible tool for the creation of new sounds and new music.

Advanced Additive™ Synthesis

Kawai's new Advanced Additive technology produces remarkably rich, evolving textures. Additive is the complete opposite of the subtractive synthesis techniques used by virtually all other synthesizers. In additive synthesis harmonics are "added" together to create complex timbres, both real and imagined. An unprecedented 128 band Formant Filter can be used to mold the sound by simulating natural components (such as the tube of a clarinet or body of a guitar). When controlled by either a 4 stage looping envelope or LFO, the Formant Filter can dramatically alter the character of the tone.

Performance

Though it's called a workstation, the K5000W is an awesome performance machine. In addition to the Advanced Additive synthesis, a newly sampled PCM sound engine delivers all the capabilities of conventional PCM based synthesizers. There's even room for your own PCM synthesis creations.

Combinations

The true power of the K5000W comes to life in the Combi bank, where Advanced Additive and PCM patches are mixed together in 4 zones. A combined total of 64 oscillators produces sonic creations that must be heard to be believed.

Composing

The K5000W's 40,000 note, 40 track sequencer lets you spread out and create music your own way! With 32 channel flexibility you can take full advantage of the Advanced Additive and PCM sound engines. A large complement of editing functions gives you the confidence to leave your computer at home.

New Composer's Tools

Kawai's exclusive APG feature was developed to assist composers and songwriters in the creation of many forms of music. After analyzing your recorded music, APG creates new musical parts that you can mix and edit in any usual way. Kawai's new Chord Advice tool offers suggestions for chord changes based on the harmonic content of the music. Chord Advice can give you ideas for turn-arounds, bridges, and key changes in your music. Both APG and Chord Advice can be valuable sources of inspiration during inevitable episodes of "writer's block"!

Advanced Additive

A New World of Sound

KAWAI

http://www.kawaius.com

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buyer's guide

PAGE	
59	HARDWARE SEQUENCERS
59	MIDI CONTROLLERS
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62	MIDI PROCESSORS & PATCHBAYS
65	MIDI INTERFACES

The theme of this section: MIDI and more MIDI. We've got master keyboards and alternate controllers (grouped together in the Controllers section), retrofits for pre-MIDI instruments, miscellaneous MIDI processor boxes, and computer interfaces. As you might expect from such an oddball collection, some of the manufacturers are small companies, and thus harder to track down at Buyer's Guide time. Our apologies to anyone whose products were inadvertently omitted. Also worth noting: With products in these categories, a standardized listing may not contain all of the relevant info on the capabilities of a given model. For more particulars, please check with the manufacturer.

HARDWARE SEQUENCERS

Not that long ago, hardware sequencing boxes seemed destined to become the MIDI equivalent of the dodo bird: Bulky, temperamental, and not well-adapted to the environment. Based on the number of new stand-alone sequencers this year, though, the box is back, stronger than ever. While they may never rival their software-based cousins in power or versatility, hardware sequencers have an important niche when it comes to onstage work, as well as providing a recording environment for those who simply prefer not to use a computer. *—Randy Alberts*

key: (a) clock resolution in ppq, (b) number of tracks, (c) disk drive (y/n), (d) number of MIDI outputs, (e) special features, (f) retail price.

Doepfer

MAQ 16/3: (a) 24, (b) 3, (c) no, (d) 1, (e) analog outputs, CV/3 gate, (f) $1,200.

Shaltwerk: (a) 24, (b) 8, (c) no, (d) 2, (e) 8 trigger outputs and 16 CV outputs optional, Roland sync in/out, (f) $1,500.

Quasimidi

Rave-O-Lution 309: (a) 96, (b) 8, (c) no, (d) 1, (e) 2 audio inputs/4 audio outputs optional, analog emulation synthesis, 2 effects processors, 32-voice polyphony, drum, bass, and synth sounds, (f) price not available at press time.

Roland

MC-303: (a) 96, (b) 8, (c) no, (d) 1, (e) self-contained sound module, ROM patterns, extensive real-time interaction from front panel, designed for dance styles, (f) $895.

MC-50mkII: (a) 96, (b) 8, (c) yes, (d) 2, (e) comes w/ performance software, read/write SMF, (f) $950.

RA-25 Realtime Arranger: (a) 120, (b) 1, (c) yes, (d) 2, (e) key split point, keyboard scaling, one-touch program, ext. keyboard cancel, tap tempo, transpose mode, (f) $1,295.

RA-30 Realtime Arranger: (a) 120, (b) 1, (c) no, (d) 1, (e) key split point, keyboard scaling, one-touch program, ext. keyboard cancel, (f) $795.

RA-800 Realtime Arranger: (a) 120, (b) 8, (c) yes, (d) 4, (e) direct-from-disk playback, MIDI lyrics display, tap tempo, one-touch program, (f) $2,395.

Yamaha

QY22: (a) 96, (b) 8, (c) no, (d) 1, (e) hand-held, battery operated, chord intelligent, (f) $595.

QY300: (a) 96, (b) 24, (c) yes, (d) 1, (e) 3,093 ROM phrases, chord intelligent, 10 songs, 100 pattern styles x 8 sections each, groove quantize, (f) $995.

QY700: (a) 480, (b) 48, (c) yes, (d) 2, (e) 3,870 ROM phrases, chord intelligent, 20 songs, 64 pattern styles x 8 sections each, 99 user phrases per pattern, SMF read direct from disk, groove quantize, (f) $1,495.

MIDI CONTROLLERS

Think the only way to control MIDI is with a keyboard? Think again. Though dominated by keyboards, this year's Buyer's Guide includes alternate controllers that use sonar echo detectors, invisible light beams, bio-sensing neck bands, multi-dimensional finger clips, and biological input devices to drive MIDI. Regardless of the method, we've listed only dedicated controllers that don't generate their own sounds. *—Randy Alberts*

key: (a) # of keys, (b) type of action, (c) pitch/mod controls, (d) # of splits/layers, (e) # of programmable presets, (f) aftertouch type, (g) special features, (h) retail price.

Akai

EWI 3020: (a) n/a, (b) wind, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) wind controller, comes with EWI 3020M analog synth module, (h) $1,399.95.

Buchla & Associates

Lightning II: (a) n/a, (b) spatial, (c) n/a, (d) n/a, (e) yes, (f) sensitive to location and gestures, (g) wireless hand-held infrared wands, user-programmable MIDI interface, memory cards for storing user presets, available with self-contained synth, (h) $1,995.

Thunder: (a) 25, (b) multi-dimensional tactile, (c) n/a, (d) n/a, (e) yes, (f) n/a, (g) senstive to pressure, location, and gesture, user-programmable MIDI interface, memory cards for storing user presets, (h) $1,990.

Charlie Lab

Digitar: (a) n/a, (b) guitar strings, (c) n/a, (d) 3, (e) 8, (f) n/a, (g) seperate triggers for fret and cut noise to enhance realism of strummed MIDI guitar parts, intelligent MIDI processing, (h) $449.

E-mu Systems

Launch Pad: (a) 13, (b) drum machine-style buttons, (c) thumby button, (d) 1, (e) 1, (f) no, (g) 5 programmable sliders, footpedal/switch, 6 trigger keys, song/bank/preset select, MMC, MIDI clock, (h) $489.

Electronic Music Studios (EMS)

Soundbeam: (a) n/a, (b) sonar echo detection, (c) n/a, (d) n/a, (e) 1, (f) n/a, (g) ultrasonic distance-to-MIDI controller, transmits mono MIDI notes with mod depth or pitch-bend from 6" to 20', 10 preset scales, projects invisible 12 degree cone, can build chords with successive passes through cone, (h) $1,800.

Fatar

CMS 61 Computer Music Workstation: (a) 61, (b) synth, (c) pitch wheel, (d) 1, (e) 0, (f) no, (g) full MIDI channel, program, volume, pan, and bank change, transpose ±24 semitones, aftertouch assignable to pitch wheel, sustain & CV volume inputs, (h) $479.95.

MP-1 MIDI Pedal Controller: (a) 13, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) 13-note pedalboard, eight-octave shift, MIDI channels 1-12 programmable, program change, (h) $450.

Studio-1100/C: (a) 88, (b) weighted hammer, (c) pitch, mod wheels, (d) 4, (e) 32, (f) channel, (g) cabinet-enclosed, full program and bank change, programmable master volume sliders, LED display, programmable CV and sustain pedal inputs, transpose ±24 semitones, (h) $1,680.

Studio-1100/RC: (a) 88, (b) weighted hammer, (c) pitch, mod wheels, (d) 4, (e) 32, (f) channel, (g) road case-enclosed, full program and bank change, programmable master volume sliders, LED display, programmable CV and sustain pedal inputs, transpose ±24 semitones, (h) $1,895.

Studio-1176/C: (a) 76, (b) weighted hammer, (c) pitch, mod wheels, (d) 4, (e) 32, (f) channel, (g) full program and bank change, programmable master volume sliders, LED display, programmable CV and sustain pedal inputs, transpose ±24 semitones, (h) $1,395

Studio-2001/C version 2,1: (a) 88, (b) weighted hammer, (c) 2 programmable wheels, (d) 8, (e) 64, (f) channel, (g) cabinet-enclosed, expandable to 128 onboard presets ($99.95), start/stop and panic buttons, 4x4 MIDI mapper, backlit LCD, 4 programmable sliders, 2 programmable CV inputs, (h) $2,095. ►

Manufacturer contact list on page 157

Studio-2001/RC version 2,1: (a) 88, (b) weighted hammer, (c) 2 programmable wheels, (d) 8, (e) 64, (f) channel, (g) road case-enclosed, expandable to 128 onboard presets ($99.95), start/stop and panic buttons, 4x4 MIDI mapper, LCD backlit display, 4 programmable sliders, 2 programmable CV inputs, (h) $2,295.

Studio-49: (a) 49, (b) synth, (c) none, (d) 1, (e) 0, (f) no, (g) velocity sensitive, transmits on MIDI channel 1, (h) $199.95.

Studio-490/Plus: (a) 49, (b) synth, (c) none, (d) 1, (e) 0, (f) no, (g) full MIDI channel, program, and bank change, transpose ±24 semitones, sustain and volume pedal inputs, (h) $299.95.

Studio-610: (a) 61, (b) synth, (c) pitch, programmable wheels, (d) 1, (e) 0, (f) no, (g) aftertouch assignable to wheel, full MIDI channel, program, and bank change, transpose ±24 semitones, sustain and volume pedal inputs, (h) $379.95.

Studio-610/Plus: (a) 61, (b) weighted synth, (c) pitch, programmable wheels, (d) 1, (e) 0, (f) channel, (g) full MIDI channel, program, and bank change, transpose ±24 semitones, sustain & volume pedal inputs, (h) $499.95.

Studio-90/C: (a) 88, (b) weighted hammer, (c) none, (d) 1, (e) 0, (f) no, (g) transpose, split, sends on MIDI channel 1 only, channel 1 and 2 when in split mode, (h) $995.

Studio-900/C: (a) 88, (b) weighted hammer, (c) pitch, programmable wheels, (d) 1, (e) 0, (f) no, (g) cabinet-enclosed, full MIDI channel, program, and bank change, aftertouch assignable to programmable wheel, transpose ±24 semitones, sustain and volume inputs, (h) $1,295.

Studio-900/RC: (a) 88, (b) weighted hammer, (c) pitch, programmable wheels, (d) 1, (e) 0, (f) no, (g) road case-enclosed, full MIDI channel, program, and bank change, aftertouch assignable to programmable wheel, transpose ±24 semitones, sustain and volume inputs, (h) $1,395.

Interactive Light

Dimension Beam 3.0: (a) n/a, (b) motion sensing, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) invisible light beam responds to 3-D motion control over pitch, wah, volume, or any MIDI control parameter, (h) $499.

JL Cooper Electronics

CS-10² Professional Control Station: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) control surface for ProTools, Spectral, Sonic Solutions, SADiE, and other digital audio/video workstations, jog/shuttle wheel, eight 100mm faders, six rotary controls, (h) $799.95.

FaderMaster Professional: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) universal 1 in/1 out automation controller for MIDI-based automation and digital audio recorders, (h) $549.95.

Kawai

MDK-61 II (MIDIKey II): (a) 61, (b) synth, (c) pitch, mod wheels, (d) 0, (e) 0, (f) no, (g) 10 velocity curves, mod wheel assignable to any controller, strap buttons, (h) $549.

Kaysound

MK-4902: (a) 49, (b) synth, (c) pitch, mod wheels, (d) 0, (e) 6, (f) no, (g) aftertouch assignable to mod wheel, velocity footswitch jack, 3-digit LCD, (h) $249.

MK-6101: (a) 61, (b) synth, (c) pitch, mod wheels, (d) 0, (e) 6, (f) no, (g) aftertouch assignable to mod wheel, velocity footswitch jack, 3-digit LCD, (h) $299.

Midiman

Keyman 49: (a) 49 mini-sized, (b) synth, (c) none, (d) 0, (e) 0, (f) no, (g) 10-note simultaneous output, MIDI channel select switch, set key velocity switch, program and bank select, up/down transpose, (h) $129.95.

Midivox

Midivox Controller: (a) n/a, (b) bio-sensing neck band, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) real-time voice-to-MIDI converter, microtonal and chromatic tracking of humming, singing, scat singing, and talking, includes rack-mount hardware, (h) $1,595.

Pavo

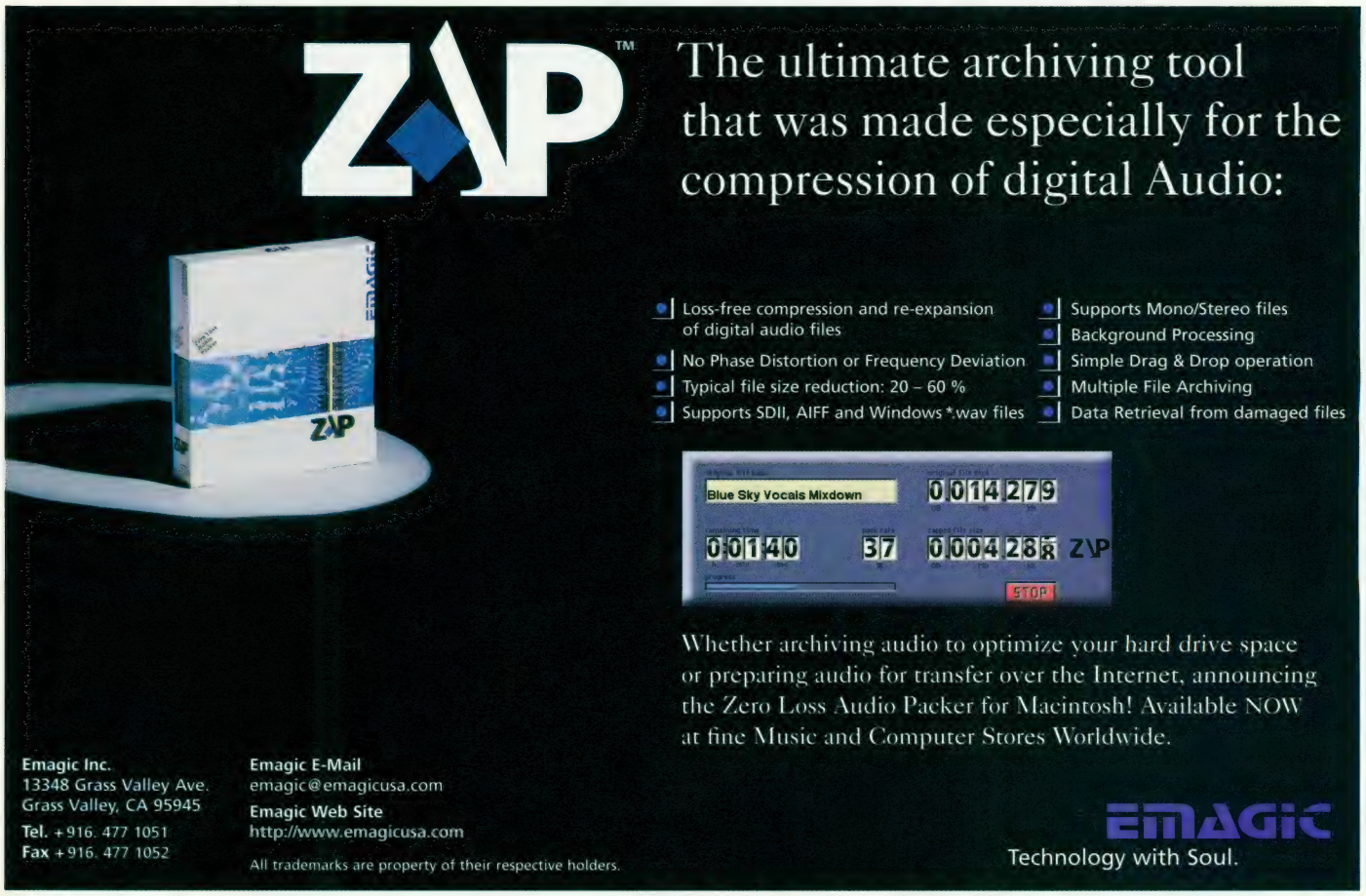
MIDItools Custom Instrument Controller, model 21R2: (a) up to 64 (user-supplied keyswitches), (b) depends on user-supplied keyswitches, (c) pitch-bend and mod wheels, (d) 3 user-defined key ranges, (e) 8, (f) channel, (g) single-space rack-mount, customizable, user supplies keyswitches and variable resistor controls (force-sensing resistors, joysticks, photodetectors, guitar volume pedals, etc.) for pitch-bend, modulation, velocity, and aftertouch, (h) $295 kit, $395 assembled and tested.

Peavey

C8: (a) 88, (b) weighted, (c) pitch, mod wheels, (d) 8, (e) 64, (f) no, (g) cherry and ebony wood finish, floppy disk drive, 2 MIDI ins/4 outs, 240 x 64 graphic display, programmable velocity curves, (h) $2,199.99.

C8p: (a) 88, (b) weighted, (c) pitch, mod wheels, (d) 8, (e) 64, (f) no, (g) 2 MIDI ins/4 outs, 240 x 64 graphic display, programmable velocity curves, (h) $1,599.99.

Cyberbass: (a) n/a, (b) bass guitar strings, (c) n/a, (d) n/a, (e) 32, (f) n/a, (g) bass guitar controller



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with wired-fret technology, bass guitar body, (h) $1,799.99.

PC 1600: (a) n/a, (b) n/a, (c) data wheel, (d) n/a, (e) 50, (f) no, (g) general purpose MIDI controller with 16 sliders, 16 buttons, data wheel, 2 CV pedal inputs, transmits any channel, system-common, or sys-ex message, (h) $349.99.

Quasimidi

Cyber-6: (a) 61, (b) synth, (c) 1 pitch wheel, 2 mod wheels, (d) 8, (e) 128, (f) channel (g) 3 control knobs, 2 foot switches, 8 track pattern sequencer, 2 programmable arpeggiators, step drum-grid editor, 2 MIDI outs/32 channels, (h) $1,395.

Roland

A-33 MIDI Keyboard Controller: (a) 76, (b) semi-weighted, (c) joystick, (d) 2, (e) 32, (f) no, (g) battery-operable, (h) $695.

A-90EX Expandable Controller: (a) 88, (b) hammer, (c) joystick, wheel, (d) 8, (e) 64, (f) channel, (g) optional voice expander ($500), sequencer controls, patch names, master volume control, programmable fade times, (h) $2,495.

GK-2A Guitar Controller: (a) n/a, (b) n/a, (c) n/a, n/a, (e) n/a, (f) n/a, (g) divided pickup tracks guitar strings individually for precise output/conversion to MIDI, (h) $275.

Softwind Instruments

Synthophone Yamaha MIDI Sax: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) 32, (f) n/a, (g) MIDI controller built into Yamaha YAS-25 alto saxophone, extensive harmonizing capabilities, sends all continuous MIDI controllers, various wireless options available, (h) $3,850.

Synthophone Selmer MIDI Sax: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) 32, (f) n/a, (g) MIDI controller built into Selmer Super Action II alto saxophone, extensive harmonizing capabilities, sends all continuous MIDI controllers, various wireless options available, (h) $4,995.

Stick Enterprises

The Grid: (a) n/a, (b) fretboard, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) two-handed tapping Stick 10-string fretboard controller with customized Roland guitar MIDI pickup/preamp system, 12-string version available ($2,360), (h) $2,060.

Waldorf

MicroWave/Oberheim Matrix-1000 Programmer: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) real-time editing of MicroWave and Matrix-1000 while sequencer is running, recordable edits, (h) $590.

WaveAccess

WaveRider Jr.: (a) n/a, (b) biological input device, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) converts two channels of brain, heart, muscle, and skin signals to MIDI output, includes head and arm bands, finger clips, electrode leads and gel, serial cable, and Windows software, (h) $750.

WaveRider Max Jr.: (a) n/a, (b) biological input device, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) converts two channels of brain, heart, muscle, and skin signals to MIDI output, includes head and arm bands, finger clips, electrode leads and gel, Max objects, and WaveRider driver, (h) $1,050.

WaveRider Max Pro: (a) n/a, (b) biological input device, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) converts four channels of brain, heart, muscle, and skin signals to MIDI output, includes head and arm bands, finger clips, electrode leads and gel, Max objects, and WaveRider driver, (h) $1,800.

WaveRider Pro: (a) n/a, (b) biological input device, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) converts four channels of brain, heart, muscle, and skin signals to MIDI output, includes head and arm bands, finger clips, electrode leads and gel, serial cable, Windows software, optional wireless version ($3,500), (h) $1,500.

Yamaha

CBX K1: (a) 37, (b) unweighted, initial touch, (c) yes, pitch-bend/assignable mod wheel, (d) 1, (e) 0, (f) none, (g) supports all XG functions including RPNs and NRPNs, battery powered, (h) $199.95.

WX11 MIDI wind controller: (a) n/a, (b) n/a, (c) via sensors, (d) n/a, (e) ??? (f) n/a, (g) Böehm standard woodwind fingering, includings BT7 batter power pack (h) $505.

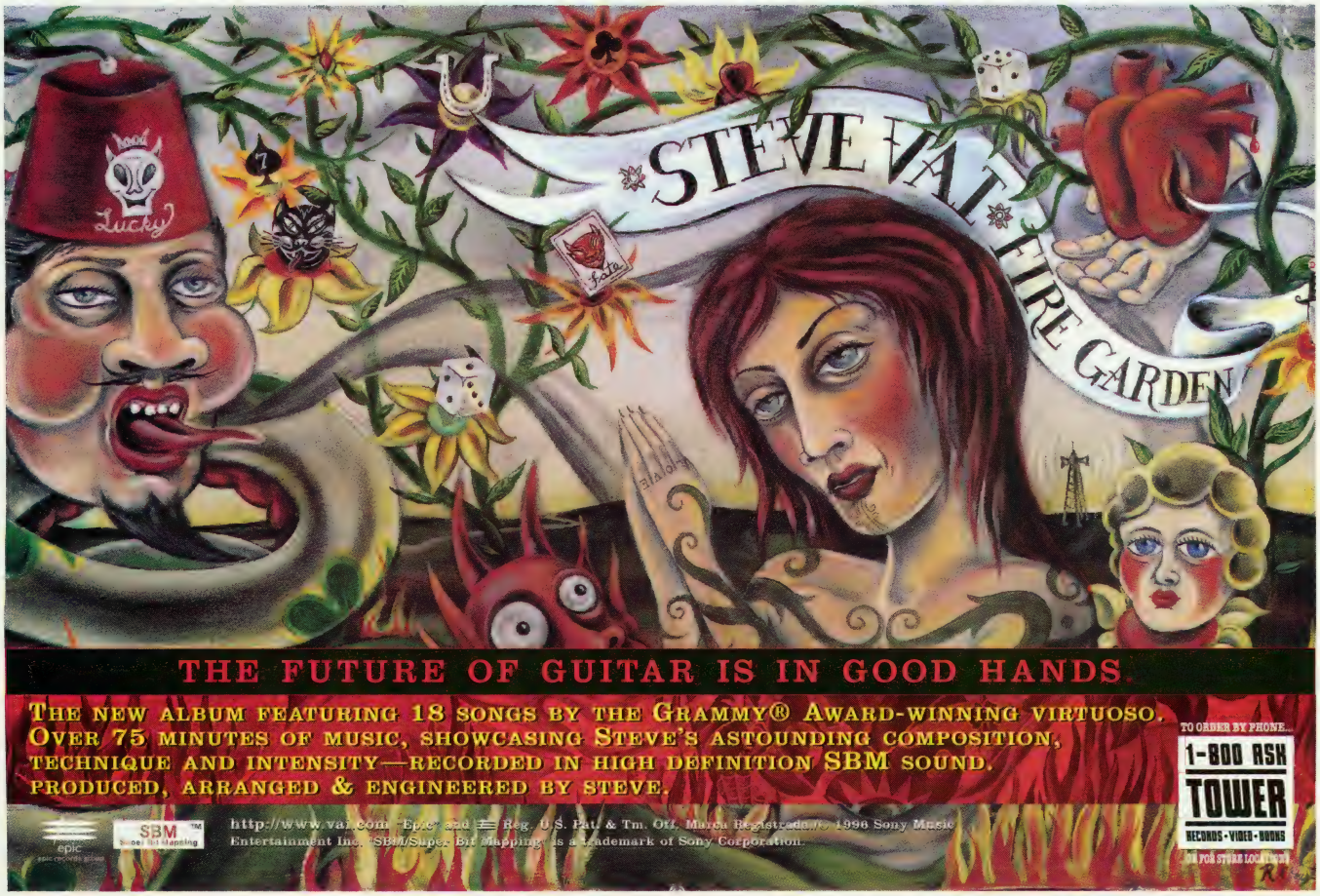
Zeta Music Systems

Cello RetroPak: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) allows cello to control synthesizers with special bridge (Zeta MIDI System required), available in four- and five-string Jazz MIDI version ($6,595), (h) $1,495.

Mark O'Connor Signature Series Violin: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) MIDI-compatible, limited edition electric/MIDI violin, four- or five-string, can include wireless components for analog audio out, (h) $3,495.

Viola RetroPak: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) allows viola to control synthesizers with special bridge (Zeta MIDI System required), available in four- and five-string Jazz MIDI version ($4,495), (h) $1,195.

Violin RetroPak: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) allows violin to control synthesizers with special bridge (Zeta MIDI System required), available in four- and five-string Jazz MIDI version ($2,595), (h) $1,095. ►



Zeta MIDI System: (a) n/a, (b) n/a, (c) n/a, (d) n/a, (e) n/a, (f) n/a, (g) enables Zeta MIDI instruments or Zeta RetroPaks to interface with MIDI synths, tracks string dynamics, pitch, and vibrato on each string, includes rack-mounted MIDI brain, 5-position footswitch, all cables included, optional Synthony version w/ onboard GM synth ($2,995), (h) $2,295.

MIDI RETROFITS

Don't give up on that old dust-collecter sitting in the closet. Synths, keyboards, organs, accordions, anything from ARP to Yamaha can be revitalized to re-enter your rig again. All it takes (assuming the beast still makes a noise on its own) is a MIDI input or output device — maybe one of those listed below. —*Randy Alberts*

key: (a) instruments modified, (b) special features, (c) price.

Angel City Audio

Turbo DW: (a) Korg DW-8000, (b) adds bi-channel MIDI operation, local on/off, splits, layering, and memory expansion, (c) $169.

Big Briar

Lintronics MIDI Converter: (a) Minimoog, (b) adds MIDI control over pitch-bend, filter, volume, modulation amount, glide, decay, multiwaveform LFO, and sample & hold, filter and volume respond to velocity, aftertouch, and MIDI continuous controllers, (c) $295 user-installed/$495 in-house.

Dr. Sound

(All retrofits add MIDI in, out, and thru ports, customer is responsible for all shipping costs.)

ARP Retrofits: 2600, Odyssey, $499.95.

Korg Retrofits: CX-3, Poly-6, Poly-61, Mono/Poly, $499.95; BX-3, $550.95.

Linn Retrofit: LM-2, call for price.

Moog Retrofits: Minimoog, Prodigy, Memorymoog, Micromoog, Source, Multimoog, Rogue, $499.95.

Oberheim Retrofits: OB-8, OB-X, OB-Xa, OB-1, DMX, $499.95.

Rhodes Retrofit: Chroma, $499.95.

Roland Retrofits: SH-101, Jupiter-8, TR-808, Juno-60/6, VP-330, CR-78, $499.95.

Sequential Circuits Retrofits: Prophet-5 (rev 2.0, 3.0, 3.3), Pro-One, $499.95.

Yamaha Retrofits: PF10/15, $499.95; CS-80, $550.95.

Encore

JP8-MK: (a) Roland Jupiter-8, (b) 128 total patches, dual-MIDI-channel support with separately selectable MIDI channels, internal or MIDI-clock-driven arpeggiator, MIDI control of parameters including filter cutoff, volume, and portamento, memory dump to cassette tape, sys-ex support, (c) $285.

OB8-MK: (a) Oberheim OB-8, (b) responds to notes, program change, modulation, pitch-bend, sustain, tune request, all-notes-off, omni on/off, and sys-ex, transmits notes, program change, modulation, pitch-bend, sustain, and sys-ex, (c) $175.

Source MIDI Kit (SMK): (a) Moog Source, (b) 256 patches (16 banks of 16), responds to MIDI notes, program change, pitch-bend, clock, start/stop, and sys-ex, four-octave range, (c) $235.

Gulbransen

(MIDI controllers and retrofit systems for acoustic uprights, spinets, and grand pianos, pipe organs, Hammond organs, and other non-MIDI keyboard instruments. Custom-length, 61-, 73-, and 88-note optical key-scanning sensor strips available; two 61-note sensor strips can be used in double-manual organs. Sensor strip doesn't change keyboard feel or action. Prices include sensor strip with installation instructions — professional technician recommended.)

KS1 MIDI Controller: (a) see above, (b) transmits MIDI notes and velocity data, (c) $795.

KS20 MIDI Controller: (a) see above, (b) transmits MIDI note, velocity, and polyphonic or channel aftertouch data on any of 16 MIDI channels, 4 layered or independent key zones, 64 presets, external controller inputs, transposition, adjustable velocity sensitivity, (c) $1,575.

NDP2 MIDI Controller/General MIDI Sound Module: (a) see above, (b) velocity sensing, 64-oscillator sample-playback sound generator, 128 sounds, programmable split point, sound layering, headphone jack, (c) $1,450.

Orchestra IIS MIDI Controller/Sound Module: (a) see above, (b) MIDI in and out, velocity sensing, 2 volume sliders, 2 attack rate controls, 2 keyboard zones, 2-sound layering, 16 sound buttons, 64-note polyphony, automatic harmonies, (c) $1,495.

Orchestra IIP MIDI Controller/Sound Module: (a) see above, (b) same features as IIS, plus programmable velocity curves, assignable pedal controls, 128 sounds, General MIDI, transposition, MIDI program changes, polyphonic and channel aftertouch, dual 61-note manual support, (c) $1,745.

Orchestra III MIDI Controller/Sound Module: (a) see above, (b) same features as IIP, plus floppy disk drive for playback of Standard MIDI Files and performance recording, auto-accompaniment functions with chord recognition and bass lines, tempo adjust, 8 controls for track balancing, mute/solo individual tracks, pause/rewind, 40-character LCD, and remote control, (c) $1,895.

Keyboard Systems

MIDI retrofit for DC-keyed instruments — contemporary pipe organs, electronic Hammond organs, etc., no velocity sensing (price unknown).

MIDI retrofit for Hammond tone-wheel organs: velocity sensing; prices (not including installation): $629 for the first manual, plus $419 for the second manual, $79 for pedals (no velocity-sensing), optional controller for transmitting program changes, $149.

Midmax

Limex MIDIPROFessional Accordion Retrofit Kits: (a) accordions, button boxes, bandoneons, melodicas, (b) contactless retrofit using solid-state bellow pressure sensors, adds MIDI out, (c) $1,178 - $1,959 (installed).

Limex Guitar MIDI System: (a) electric and acoustic guitars, bass guitars, violins, (b) no external processors, can be used wireless, (c) $899.

Synthcom Systems

Clarity Retro: (a) all CV analog synths, (b) MIDI CV converter, 8 channels of voltage control, 4 channels of scaled 0-10V outputs for note CVs, assignments stored in 32 internal memories, (c) $499.

Europa MIDI Upgrade: (a) Roland Jupiter 6, (b) adds transmission and reception of continuous controller data, sys-ex bulk dumping, and MIDI clocking of arpeggiator, (c) $180.

Wine Country Productions

(All retrofits add omni and poly mode operation, 16 MIDI channel assignments, and program select. Prices are for kit only, no installation included.)

Korg Retrofits: Poly-6/61 $487; Mono/Poly, Trident Mkl/II, $459.

Moog Retrofits: Memorymoog/Plus $487; Minimoog, Prodigy, Source, $354.

Oberheim Retrofits: OB-X, OB-Xa, OB-8, $459; OB-1, $354.

PPG Retrofit: Wave 2.2, $487.

Roland Retrofits: Juno-6/60, $459; Jupiter-8, $487; Vocoder VP-330, $349; TR-808, $369; CR-78, $379; SH-5, System 100/700, SH-101, $365.

Sequential Circuits Retrofits: Prophet-5 rev 2 and 3, $459; Pro-One, $354.

Simmons Retrofit: SDS-5, $389.

Yamaha Retrofits: PF15/10, YP40, $244; CS-70M, $559; CS-80, $524.

MIDI PROCESSORS & PATCHBAYS

All things MIDI, this is the grab bag. Mergers, routers, syncs, transmitters, switchers, patchbays, remotes, analyzers, anything that uses MIDI to do cool things. Make coffee? You never know. —*Randy Alberts*

key: (a) description of what it does, (b) # of MIDI ins/outs/thrus, (c) MIDI merge (y/n), (d) special features, (e) retail price.

Anatek/Creation Technologies

MIDImatch System: (a) MIDI transmission booster, (b) 1/1, (c) no, (d) boosts long distance MIDI signals, bi-directional, two-box, system for running MIDI signals up to 4,000 feet, (e) $159.

Pocket Merge: (a) MIDI merge box, (b) 2/1, (c) yes, (d) no batteries or AC power required, stackable for three or more inputs, handles large data volume, (e) $89.

Pocket Sync: (a) MIDI sync box, (b) 1/1, (c) no, (d) no batteries or AC power required, translates MIDI clock into FSK tone, FSK tone to MIDI clock, smart FSK allows starting from anywhere in song, (e) $99.

Pocket Thru: (a) MIDI thru box, (b) 1/1/1, (c) no, (d) no batteries or AC power required, stackable for multiple outs, handles all MIDI data, (e) $49.

Studio Merge: (a) MIDI merge box, (b) 8/1/8, (c) yes, (d) merges up to 128 MIDI channels into 16, each input has its own MIDI thru, handles large volumes of MIDI data, (e) $399.

Wind Machine: (a) breath controller interface, (b) 1/1, (c) no, (d) converts Yamaha BC-2 output into MIDI data, (e) $119.

Aquila Systems

MR2 Wireless MIDI System: (a) wireless MIDI transmitter, (b) 1/1, (c) no, (d) transmits and receives MIDI at eight selectable frequencies (902 to 928MHz), internal antenna, 350-foot operating range, (e) $1,499.

MRX1 Wireless MIDI System: (a) wireless MIDI transmitter, (b) 1/1, (c) no, (d) transmits and receives MIDI at eight selectable frequencies (902 to 928MHz), internal antenna, 75-foot operating range, (e) $860.

MT2 MIDI Transmitter: (a) wireless MIDI transmitter, (b) 1/1, (c) no, (d) optional add-on to either MR-2 or MR-1 system for PianoDisc and MIDI Player Piano, (e) $450.

ART

X-12 MIDI Master Control: (a) MIDI program change pedal, (b) 1 out, (c) no, (d) A/D 1/4" input for assignable real-time controller, MMA bank select for extended preset recall, (e) $159.

X-15 Ultrafoot: (a) MIDI foot controller, (b) 1/1/1, (c) no, (d) two programmable real-time pedals, footpads controllable as on/off controllers, supports MMA bank-select protocol for extended preset recall, (e) $295.

BCK/Forefront (dist. by Music Industries)

FT-5 MIDI Thru: (a) MIDI thru box, (b) 1/8, (c) no, (d) configurable as 2 in/8 out/thru processor, AC adapter included, (e) $69.95.

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FT-7 MIDI Switch: (a) MIDI switcher, (b) 1/2, (c) no, (d) configurable as 2 in/1 out, no power required, (e) $34.95.
FT-8 MIDI Merge: (a) MIDI merge processor, (b) 2/1, (c) yes, (d) line powered, (e) $149.95.
FT-9 MIDI Thru: (a) MIDI thru box, (b) 1/3, (c) no, (d) battery-operated, (e) $34.95.
FT-3 Patch Commander: (a) Program change transmitter and multi-function MIDI utility control module, (b) 0/1, (c) no, (d) optional DF-1 PC Plus Footswitch controller ($49.95), (e) $129.95.

Digital Music Corp.
Funnel: (a) MIDI input selector, (b) 6/1, (c) no, (d) can be used to expand inputs of any patchbay to route sys-ex data from modules to a computer, requires no external power, five-year warranty, (e) $79.
MX-28M MIDI Patchbay/Merger Plus: (a) MIDI patchbay, merger, transpose, and zone mapper, (b) 2/8, (c) no, (d) data/power LED indicators, three-position switch for each output, all-notes-off panic button, (e) $149.
MX-28S: (a) MIDI patchbay and thru box, (b) 2/8, (c) no, (d) data/power LED indicators, 3-position switch for each output, five-year warranty, (e) $89.
MX-8 MIDI Patchbay/Processor: (a) MIDI patchbay, (b) 6/8, (c) no, (d) companding, channel shifting, velocity cross-switching, patch chaining, delaying, filtering, transposing, and mapping, 32-character alphanumeric display, 50 nameable setups, internal power supply, one space rackmount, (e) $329.

Epigraf
InfraMIDI Equator Studio Model II: (a) MIDI remote controller, (b) 1/1/1, (c) no, (d) provides remote control over CDs, VCRs, LaserDiscs, MiniDiscs, camcorders, DATs, and cassette decks via MIDI from any MIDI keyboard, (e) $245.

Eye & I Productions
Voice Crystal Merger Plus: (a) MIDI merger, (b) 2/1, (c) yes, (d) all-notes-off button, (e) $99.95.
Voice Crystal MIDI Crystal: (a) MIDI line indicator, (b) 1/1, (c) no, (d) LED indicates in-line MIDI signals, (e) $24.95.

JLCooper Electronics
MMC/9 Pin: (a) Converts MMC transport commands into 9-pin messages, (b) 1/1, (c) yes, (d) capable of controlling 9-pin compatible video tape recorders from MMC-compatible computer-based sequencers and digital editing systems, (e) $499.95.
MSB Plus Rev 2: (a) MIDI patchbay/processor, (b) 8/8, (c) yes, (d) configures MIDI system quickly with large LED display, (e) $449.95.
Nexus Plus: (a) MIDI merger, (b) 2/8, (c) yes, (d) three independent keyboard zones per MIDI channel, turns basic synth into a master controller, (e) $199.95.
Synapse: (a) MIDI patchbay/processor, (b) 16/20, (c) yes, (d) fully MIDI programmable, turns basic synth into master controller, extra large visual display, (e) $1,195.

Kawai
MAV-8: (a) MIDI patchbay, (b) 4/8, (c) no, (d) 5-position fader selects between inputs, (e) $140.

LaMarr Electronic
Wireless Guitar Remote: (a) wireless MIDI program changer, (b) 1/1/1, (c) no, (d) attaches directly to any guitar to transmit MIDI commands up to 1,000 feet, (e) $249.95.
Wireless MIDI Controller: (a) wireless MIDI program changer, (b) 1/1/1, (c) no, (d) attaches directly to guitar synth or any MIDI instrument to transmit MIDI signals up to 1,000 feet, (e) $999.95.

MIDI Solutions
Mapper: (a) MIDI message mapper, (b) 1/1, (c) no, (d) maps MIDI messages from one type to another in real time, settings retained in non-volatile memory, MIDI-powered, MIDI indicator LED, (e) $99.
Merger: (a) MIDI merger, (b) 2/1, (c) yes, (d) merges all types of MIDI data including sys-ex and MTC, MIDI-powered, MIDI indicator LED, (e) $79.
Quadra Merge: (a) MIDI merger, (b) 4/1, (c) yes, (d) merges all types of MIDI data including sys-ex and MTC, MIDI-powered, MIDI indicator LED, (e) $129.
Quadra Thru: (a) MIDI thru box, (b) 1/4 (c) no, (d) active circuitry cleans up any skewing of MIDI data occurring at the input, MIDI-powered, MIDI indicator LED, (e) $59.
Relay: (a) MIDI-controlled relay switch, (b) 1/1, (c) no, (d) may be programmed to respond to a wide range of MIDI message types, settings retained in non-volatile memory, MIDI-powered, MIDI indicator LED, (e) $119.
Router: (a) MIDI message router, (b) 1/2, (c) no, (d) routes MIDI messages to two selectable outputs, can be used as a MIDI filter, settings retained in non-volatile memory, MIDI-powered, MIDI indicator LED, (e) $99.
Thru: (a) MIDI thru box, (b) 1/2, (c) no, (d) active circuitry cleans up any skewing of MIDI data occuring at the input, MIDI-powered, MIDI indicator LED, (e) $49.
Velocity Converter: (a) MIDI velocity converter, (b) 1/1, (c) no, (d) modifies velocity sensitivity of any MIDI keyboard or controller, each channel may be assigned a seperate curve, settings retained in non-volatile memory, MIDI-powered, MIDI indicator LED, (e) $99.

Midiman
Merge 2 X 2: (a) MIDI merge box, (b) 2/2, (c) yes, (d) self-powered but can also use external AC for added MIDI drive current, power indicator LED, lifetime guarantee, (e) $99.95.
Thru 1 X 4: (a) MIDI Thru box, (b) 1/4, (c) no, (d) self-powered but can also use external AC for added MIDI drive current, power indicator LED, lifetime guarantee, (e) $59.95.

Peavey
MIDI Master II: (a) MIDI patchbay/processor, (b) 8/8, (c) yes, (d) MIDI patch, channelize, split, layer, crossfade, and filter, (e) $349.99.

Rolls Music
MP128p MIDI Buddy: (a) MIDI foot controller, (b) 1/1, (c) yes, (d) sends MIDI program changes, (e) $129.99.
MP1288p MIDI Wizard: (a) programmable MIDI foot controller, (b) 1/1, (c) yes, (d) sends up to 8 program changes simultaneously, 8 continuous controller inputs for 8 assignable controller numbers, (e) $199.99.
RP93 Patchwork: (a) MIDI control over effects loops and switches, (b) 1/1, (c) no, (d) controls four effects loops and four latching switches, (e) $199.99.

Studiomaster
MA-36 MIDI Analyzer: (a) MIDI line tester, (b) 1/1, (c) no, (d) provides constant analysis of MIDI line information via LEDs for send, receive, controller, and MIDI channel data, (e) $99.

Viscount
PX-3000: (a) MIDI foot controller, (b) 1/1/1, (c) no, (d) 15 pedal switches, control changes assignable

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to two continuous pedals (optional), bulk dump, MIDI merge & bypass, 10 pedal switches, (e) $459.

MIDI INTERFACES

Last year in the Hardware Buyer's Guide, we only listed a few MIDI interfaces — those able to operate stand-alone, out of the box, without a computer. This year's Buyer's Guide has opened up to include CPU-dependent interfaces, so the list has expanded dramatically. —*Randy Alberts*

key: (a) # of MIDI ins/outs, (b) MIDI processor (y/n), (c) # of user-programmable program memories, (d) computer platform, (e) SMPTE (y/n), (f) special features, (g) retail price.

Key Electronics

JAM 52/M: (a) 1/3, (b) no, (c) 0, (d) PC, (e) no, (f) soundcard MIDI adapter with MIDI thru, (g) $39.99.

MP-128EP: (a) 1/2, (b) yes, (c) 0, (d) PC, (e) no, (f) parallel port, independent MIDI ports, (g) $79.99.

MP-128NP: (a) 2/4, (b) yes, (c) 0, (d) PC, (e) no, (f) parallel port, independent MIDI ports, (g) $109.99.

MP-128SP: (a) 2/8, (b) yes, (c) 0, (d) PC, (e) yes, (f) parallel port, independent MIDI ports, SMPTE, (g) $179.99.

MS-101: (a) 1/1, (b) no, (c) 0, (d) PC, (e) no, (f) serial port, independent MIDI ports, (g) $69.99.

MS-124: (a) 1/4, (b) no, (c) 0, (d) PC, (e) no, (f) serial port, independent MIDI ports, (g) $99.99.

Mark of the Unicorn

Fast Lane: (a) 1/3, (b) no, (c) 0, (d) Mac, (e) no, (f) computer bypass button for use when Mac is off, no power supply needed, (g) $59.

MIDI Express XT: (a) 8/8, (b) yes, (c) 16, (d) PC and Mac, (e) yes, (f) can connect to Mac & PC simultaneously, reads/converts SMPTE and MTC, stand-alone patchbay/merger, (g) $395.

MTP A/V: (a) 8/8, (b) yes, (c) 128, (d) PC and Mac, (e) yes, (f) can work with Mac and PC simultaneously, generates SMPTE, word clock and Superclock, ADAT sync port, stand-alone patchbay/merger, fully programmable w/out CPU from front panel, (g) $595.

PC-MIDI Flyer: (a) 2/2, (b) no, (c) 0, (d) PC, (e) no, (f) PC, bypass switch for patch thru, 32 channels, connects via parallel port, does not require power supply, (g) $89.

Pocket Express: (a) 2/4, (b) no, (c) 0, (d) PC, (e) yes, (f) 32 channels, full SMPTE sync, 1/4" SMPTE in/out jacks, connects to Mac, serial port or PC, parallel port, (g) $195.

Midiman

Mac Syncman: (a) 2/6, (b) yes, (c) n/a (d) Mac, (e) yes, (f) reads, writes, and regenerates SMPTE, (g) $199.95.

Macman: (a) 1/3, (b) no, (c) 0, (d) Mac, (e) no, (f) built-in power, MIDI indicator LEDs, serial port thru switch, Geo port-compatible, works with all Mac CPUs and software, lifetime guarantee, (g) $59.95.

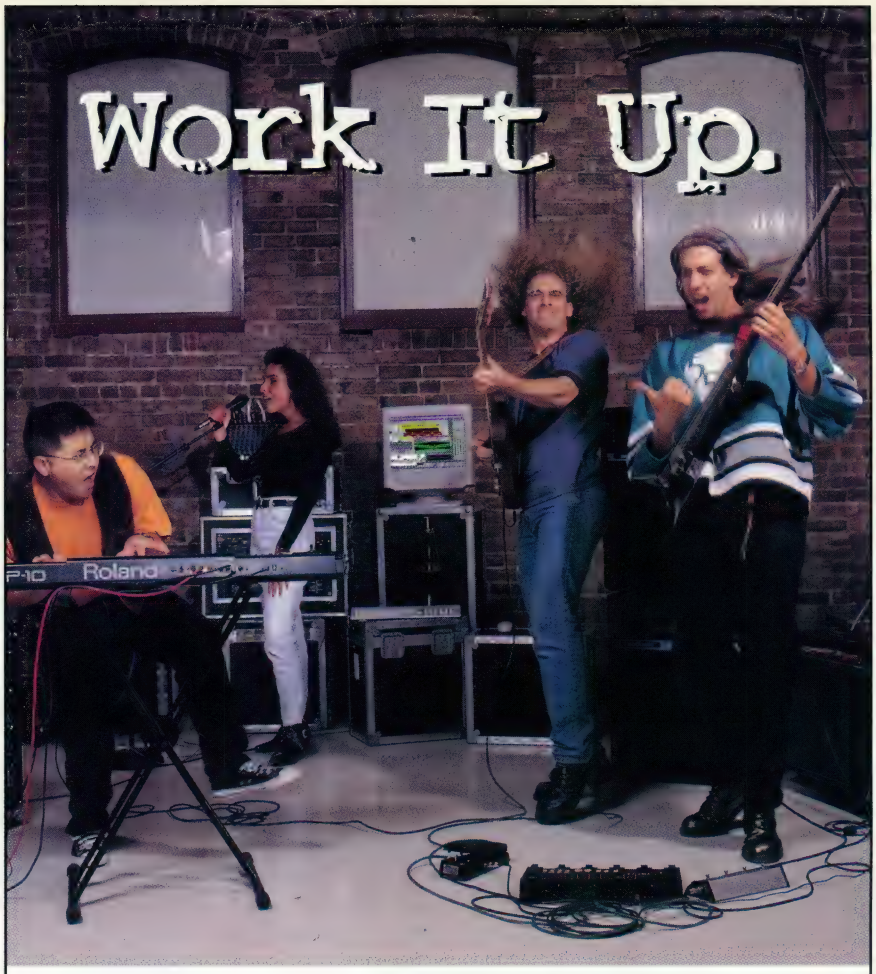
Minimacman: (a) 1/1, (b) no, (c) 0, (d) Mac, (e) no, (f) built-in power, MIDI indicator LEDs, compatible with all Mac CPUs and software, serial cable included, (g) $39.95.

MM-401: (a) 1/1, (b) yes, (c) 0, (d) PC, (e) no, (f) fully MPU-401 compatible, works at any bus speed, DOS and Windows, lifetime guarantee, (g) $99.95.

Portman 2X4: (a) 2/4, (b) no, (c) 0, (d) PC, (e) no, (f) parasitically powered, smart buffering, includes parallel cable, lifetime guarantee, (g) $179.95.

Portman PC/P: (a) 1/1, (b) no, (c) 0, (d) PC, (e) no, (f) parasitically powered, smart buffering, includes parallel cable, lifetime guarantee, (g) $109.95.

Manufacturer contact list on page 157



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Tweak your audio to perfection with Cakewalk's audio tools. Give your scores the Professional look with flexible notation. Automate your studio with SMPTE sync and MIDI Machine Control (MMC). Put it in the pocket with powerful MIDI editing: Groove Quantize & Swing Quantize, Interpolate, Retrograde, Fit-to-time, Fit Improvisation, and more.

- 4 Tracks of Digital Audio
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- CAL Programming Language
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- Advanced MIDI Editing
- Groove & Swing Quantize
- 256-bank Sysx Librarian
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- $249 (suggested retail)

Put Cakewalk to Work.

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ELECTRONIC MUSICIAN 1995 EDITORS' CHOICE

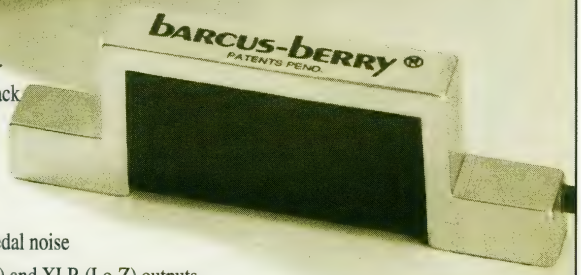
CAKEWALK MUSIC SOFTWARE

http://www.cakewalk.com

READER SERVICE NO. 128

BARCUS-BERRY®

Escape the nightmare of miking the piano!



- Quick set-up! No holes to drill ! No tools required for installation.
- High sound level without feed back
- Even response across entire keyboard (frequency response 20HZ–20KHZ +/–1dB)
- Effectively suppresses amplification of keyboard and pedal noise
- Includes preamp with 1/4" (Hi-Z) and XLR (Lo-Z) outputs
- Ideal for churches, clubs, concerts, recording studios, hotels, teaching studios

The **Barcus-Berry Piano Pick-up** reproduces the keyboard's **full frequency range** with **perfect amplitude balance.** It provides excellent **isolation from ambient sounds**–with superior **feedback rejection**. Even with several microphones, a mixer and a lot of time, you'd be hard put to come close to the results you can get with this one transducer.

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CV-3 Model Features: 5 Octave Range
9 Controllers + Bend, Velocity, Aftertouch
LFO: 12 Waves, Note Sync or MIDI Sync
Pitch/Filter/Aux/Volume/Pan MIDI Control
Volume/Pan of **any** line level audio signal
Exponential Porta Time MIDI Controlled
System Configuration Memory
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CV-3 $279* **CV-2** (No Vol/Pan) $229*
CV-1 (No Vol/Pan/Filter/Aux) $179*
*Plus $8.95 Postage and Handling

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Phone/Fax 508-692-0675
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VISA/MASTERCARD/CHECK/MO

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The only Editor/Librarian software with:

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MIDI INTERFACES

Portman PC/S: (a) 1/1, (b) no, (c) 0, (d) PC, (e) no, (f) parasitically powered, smart buffering, includes serial cable, lifetime guarantee, (g) $109.95.

Soundcard MIDI Cable: (a) 1/1, (b) no, (c) n/a, (d) PC, (e) n/a, (f) male or female cable, works with any SoundBlaster-compatible soundcard, 15-pin D connector, built-in joystick connector, (g) $39.95.

Winman 1X1: (a) 1/1, (b) no, (c) 0, (d) PC, (e) no, (f) 16-bit card, 10 available interrupts, Windows and DOS drivers, Win95 OK, 16 separate MIDI channels, lifetime guarantee, (g) $69.95.

Winman 2X2: (a) 2/2, (b) no, (c) 0, (d) PC, (e) no, (f) 2 independent ins/outs, 32 MIDI channels, Windows and DOS drivers, Win95 OK, lifetime guarantee, (g) $89.95.

Winman 4X4/S: (a) 4/4, (b) no, (c) 0 (d) PC, (e) yes, (f) 64 MIDI channels, full read/write and regenerate SMPTE, (g) $249.95.

Opcode Systems

2Port/SE: (a) 2/2, (b) yes, (c) 0 (d) PC, (e) yes, (f) desktop model, channel remapping on input and output, reads/writes all SMPTE formats, adjustable SMPTE freewheel, automatic SMPTE regeneration, (g) $199.95.

8Port/SE: (a) 8/8, (b) yes, (c) 8, (d) PC, (e) yes, (f) rack-mount model, MIDI patchbay capability, Windows Patchbay software, reads/writes all SMPTE formats, adjustable SMPTE freewheel, automatic SMPTE regeneration, front-panel programmable, panic button, (g) $499.95.

MIDI Translator II: (a) 1/3, (b) no, (c) 0, (d) Mac, (e) no, (f) desktop model, computer thru switch for easy access to modem or printer, status LEDs, self-powered, (g) $59.95.

MIDI Translator PC: (a) 2/2, (b) no, (c) 0, (d) PC, (e) no, (f) desktop model, expandable to 128 channels via docking port, printer pass-thru port for easy on-line printing, status LEDs, self-powered, (g) $129.95.

MQX-32M: (a) 2/2, (b) no, (c) 0, (d) PC, (e) yes, (f) internal ISA/EISA card, reads/writes all SMPTE formats, adjustable SMPTE freewheel, fully MPU-401 compatible, high-speed buffered bus interface, (g) $249.95.

Note/1: (a) 1/1, (b) yes, (c) 0, (d) PC, (e) no, (f) desktop model, channel remapping on input and output, self-powered, (g) $109.95.

Note/1+: (a) 1/2, (b) yes, (c) 0, (d) PC, (e) no, (f) desktop model, printer pass-thru for easy online printing, channel remapping on input and output, (g) $139.95.

PC MIDI Card II: (a) 1/1, (b) no, (c) 0, (d) PC, (e) no, (f) internal ISA/EISA card, MPU-401 UART mode for DOS, extended IRQ selection, high-speed buffered bus interface, (g) $99.95.

Studio 3: (a) 2/6, (b) no, (c) 0, (d) Mac, (e) yes, (f) rack-mount model, reads/writes all SMPTE formats, internal power supply, two footswitch and controller inputs, OMS-compatible, (g) $319.95.

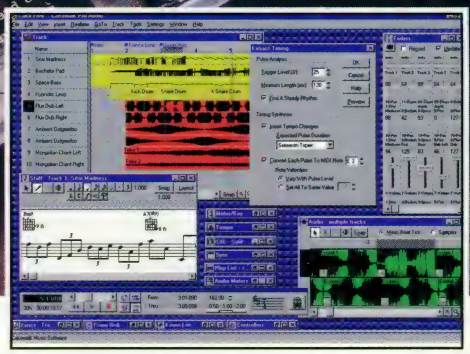
Studio 4: (a) 8/10, (b) yes, (c) 1 (d) Mac, (e) yes, (f) rack-mount model, Studio Patches software for MIDI routing/processing, network up to 4 units for 512 channels, reads/writes all SMPTE formats, OMS-compatible, (g) $495.95.

Studio 5LX: (a) 15/15, (b) yes, (c) 128, (d) Mac, (e) yes, (f) rack-mount model, MIDI patchbay and processor capabilities, front panel or computer display/selection of user programs, Studio Patches software for interface setup, reads/writes all SMPTE formats, network up to 4 units for 1,000 channels, 3 footswitch/controller inputs, OMS-compatible, (g) $1,195.95.

Translator Pro: (a) 2/6, (b) no, (c) 0, (d) Mac, (e) no, (f) desktop model, dual thru switches for easy access to modem and/or printer, 2 MIDI outs on front panel, status LEDs, self-powered, (g) $109.95. ■

Manufacturer contact list on page 157

You Made It.



It's your music. You recorded it. You made the edits, and mixed every track. And you did it all with Cakewalk® Pro Audio™.

Cakewalk Pro Audio 5.0 is the professional musician's choice for multi-track MIDI and digital audio recording. Powerful MIDI sequencing, support for Windows-based hard disk recorders, and advanced audio editing tools let you produce CD-quality recordings from start to finish.

Cakewalk Pro Audio is ideal for multimedia projects too.

- Unlimited Tracks* of Digital Audio
- 256 Tracks of MIDI
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- Notation with Guitar Chord Grids, Lyrics, Dynamic Markings
- CAL Programming Language
- MIDI & Digital Audio SMPTE Sync
- Professional MIDI Editing
- Graphic and Parametric Audio EQ
- Audio-to-MIDI Groove Quantizing
- Groove & Swing Quantize
- 96 Assignable Faders
- 256-bank Sysx Librarian
- Windows 3.1 & Windows 95 Versions on CD-ROM
- $399 (suggested retail); Deluxe Edition $479

* Maximum number of tracks determined by your hardware configuration.

Make It with Cakewalk.

Cakewalk is sold at music & computer stores everywhere. Visit our web site, or call **888-CAKEWALK**. Ask about our Demo CD-ROM.

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CAKEWALK
MUSIC SOFTWARE

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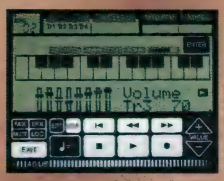
COMPOSE YOURSELF.

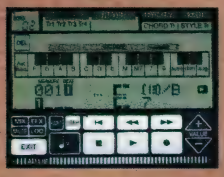
You never know when or where inspiration will strike. But with the PMA-5 palm-held Personal Music Assistant, at least you know where you can put it.

The PMA-5 is the most intuitive creative tool for anyone with a musical thought. Utilizing advanced pen computing technology, the PMA-5 is the ultimate portable music workstation. It's as simple as touching a pen to a screen. You can perform all operations and even play individual notes from the on-screen keyboard. You can access 600 backing patterns and 100 styles ranging from Monk to Funk and Sting to Swing. And, for on-the-spot improvisations, you can use the ad-lib function to play solos or melodies without knowing anything about music. Choose from over 300 Roland sounds and assign them to any of the 8 tracks in the built-in sequencer. Then add on-board effects including eight types of digital reverb and chorus. The PMA-5 can even function as a 16-part multitimbral GM/GS sound module.



Realtime faders give you control of volume, panning, reverb and chorus levels for all 8 tracks.

Intro, fills, verse, chorus, ending–the Style Track lets you lay out your song visually.



27 different chord types to choose from in any key with any bass note–even a different chord on every beat.

With step editing you can go deep. Change the velocity and duration of one note, move it a few clock pulses ahead, or insert individual events.

When you're ready to get back to less comfortable surroundings, the PMA-5 has a built-in computer interface. And, because it's MIDI compatible you can play or record into the PMA-5 from a MIDI controller. You can even exchange Standard MIDI File data with your computer for freedom you never had before using the optional PC Communication Kit.

When traveling with a band won't work, the PMA-5 will. Since the PMA-5 is battery powered, you can have a band at your side anytime or anywhere. Choose from up to 20 songs, select bass and drum parts, transpose to any key at will, choose a preset style or create your own. It even has a built-in start/stop jack.

Try the PMA-5 at your nearest Roland dealer or call 1-800-386-7575 to receive a PMA-5 demo video for $5.00.

PERSONAL MUSIC ASSISTANT

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Roland

YOU'RE THE CONDUCTOR AND YOUR ORCHESTRA AWAITS...

TURN YOUR PC INTO A VIRTUAL CONCERT EXPERIENCE!

Music, Maestro!

PFU proudly brings you Magicbaton, the software that transforms your PC into a virtual orchestra, and you into the musical conductor you've always wanted to be.

YOUR ORCHESTRA AWAITS

...RAISE YOUR BATON AND

LET THE MUSIC BEGIN!

The conductor's baton (controlled by your mouse) directs the flow and intensity of the music. Sounds rise and fall in sync with your baton's movements, just as if you were conducting an actual orchestra.

Magicbaton features a user-friendly interface which lets you enhance your concert performances by inserting fermatas, breathings, and double bars anywhere within the piece of music.

Magicbaton provides images from the conductor's podium as if this were a real concert!

The orchestra will perform any of the full-length masterpieces included with Magicbaton, as well as your own MIDI creations. Performances can be saved as standard MIDI files, and played back on any MIDI player.

Included Masterpieces

Mozart, Symphony No.40 in g minor, K550

Mozart, Symphony No.41 in C Magor, "Jupiter", K551

Beethoven, Symphony No. 5 in c minor, op.67

Dvorak, Symphony No. 9 in e minor, "From the New World", op.95

Tchaikovsky, Symphony No. 5 in e minor, op.64

Mozart, The Marriage of Figaro Overture

Weber, The Free-Shooter Overture

Suppe, Light Cavalry Overture

Nicolai, The Merry Wives of Windsor Overture

Rossini, The Barber of Seville Overture

Rossini, William Tell Overture

Verdi, The Force of Destiny Overture

Magicbaton™

CD-ROM FOR WINDOWS®

Multimedia & Network

PFU

PFU Limited
For product information:
Tel: (408) 453-7290
Fax: (408) 453-7291
WWW: http://www.swan.or.jp/magicbaton
E-mail: magicbaton@pfuca.com

System Requirements

Microsoft® Windows® 3.1 or Windows® 95 operating system with i486™ DX4(75MHz) or more, 16MB of memory, CD-ROM drive, mouse, keyboard, headphone or speaker, VGA display and MIDI interface + external MIDI sound source module (GM/GS/XG), or Wavetable synthesizer compatible audio board. (32 voices or upper recommended)

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i486 is trademark of Intel Corporation.
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Product No.: SY-7601C

READER SERVICE NO. 134

buyer's guide

PAGE	
71	DIGITAL MULTITRACKS
76	AUDIO INTERFACE CARDS

DIGITAL MULTITRACKS

Deciding on a digital multitrack isn't easy. . . . Stand-alone hard disk recorder or PC-based system? Digital tape or Mac sequencing/recording program? And what about those MiniDisc four-tracks? So, we've included as many options as we could fit into one chart. And remember that while these listings may point you in a particular direction, they don't addess broad advantages of one format over another. As always, it's best to think about the capabilities you'll need, and then work with a salesperson to make sure you're putting together a system that will do the job. —*Marvin Sanders*

ABBREVIATIONS

General

§	host computer may require specific card slot (*e.g.*, NuBus, PCI, ISA)
†	subject to change
*	optional
Δ	depends on audio or MIDI interface system

AES	AES/EBU
dep	dependent
HD	hard drive
PPC	PowerMac
rec	recording
rt	realtime
seq	sequencing
sndcrd	soundcard
soft	software
sys	system
trks	tracks
unlim	unlimited
Win	Windows

Sync

ADAT	ADAT sync
bb	black burst
bp	bi-phase
LTC	longitudinal time code (SMPTE)
mc	MIDI clock
MMC	MIDI machine control
MTC	MIDI time code
rs	RS-422
wc	word clock

Channel Ins/Outs or Supported Audio Interfaces

1212	Korg 1212 I/O (see page 76)
442	Digidesign 442 I/O√
882	Digidesign 882 I/O√
882-S	Digidesign 882 Studio√
888	Digidesign 888 I/O√
AMII	Digidesign Audiomedia II (see page 76)
AMIII	Digidesign Audiomedia III (see page 76)
CBX-D5/D3	Yamaha CBX-D5 or CBX-D3 (see page 72)
PPC	PowerMac native audio
SSHDR1	Soundscape SSHDR1√ (see page 72)
Win sndcrd	See Audio Interface list (page 76)

√ Must be used in conjunction with a Pro Tools, Session 8, or Soundscape system as appropriate.

Digital I/O

Both in and out are assumed unless noted. Each physical in or out carries a stereo pair of audio channels. Ex: "AES x4" equals 8 channels of digital I/O. S/PDIF is assumed coaxial (RCA) and AES is XLR unless noted.

opt	optical

Mixer

EQ	equalization (any type)
i	inserts
p	pan
s&r	sends & returns
v	volume

Editing

ct	cut (data & time deleted)
er	erase (data deleted, time left)
cp/ps	copy & paste (replace data at a different time-frame)
cp/in	copy & insert (insert into data at a different time-frame)
cp/tr	copy track-to-track (replace data, same time-frame only)
bc	bounce (merge multiple tracks to existing or new track)

DSP Basics

Non-real-time assumed unless noted.

dy	dynamics (compression, expansion, etc.)
EQ	equalization (parametric, graphic, etc.)
fd	fades (fade in/out, crossfading, etc.)
MIDI	MIDI-related (pitch-to-MIDI, audio groove quantize, etc.)
nr	normalize
rv	reverse
sr	sample rate convert
ts	time compression/expansion

Backup

ad	audio DAT
ADAT	ADAT
comp	computer system dependent
dc	digital multitrack copy
Ex	Exabyte
SCSI	SCSI copy
sd	SCSI DAT

KEY

1. Pull-down is supported.
2. Will not record and play back simultaneously.
3. For playback, system creates (non-real-time) a stereo mix from virtual tracks.
4. No SCSI port on this unit: must use internal or optional internal drives.
5. Can use PPC native audio, Digidesign DAE, and Yamaha CBX systems simultaneously.
6. Locking units is host software-dependent.
7. Only with MQX-32 MIDI interface.
8. No audio playback if sequencer is slaved to external sync.
9. Also standard: 8 in/out AES & SDIF2 (DB-25), ADAT opt (1 in/3 out)
10. Optional cables required.
11. With Express: volume (v) and pan (p) only.
12. Scrubbing only with proper audio interface hardware.
13. Sold separately.
14. Mac Performa series not recommended.
15. Sends and returns (s&r) and EQ on Mac only.
16. Sample rate convert (sr) on PC only, audio-related MIDI (MIDI) on Mac only with Time Bandit.
17. Time compression/expansion (ts) and dynamics (dy) are on SoundEdit 16 only.

Manufacturer contact list on page 157

COMPANY/PRODUCT	RETAIL PRICE	DESCRIPTION	VERSION	RECOMMENDED MIN CONFIGURATION ($)	MEDIUM	SAMPLE RATES SUPPORTED
AKAI DR4D	$1,795 (no HD); DR4D-HD: $2,325 (1Gb HD)	HD recorder	4.01	n/a	HD	32, 44.1, 48kHz
DR8	$3,495 (no HD); $4,295 (1Gb HD)	HD recorder	2.0	n/a	HD	32, 44.1, 48kHz (#1)
DR16	$4,995 (no HD); $6,380 (2Gb HD)	HD recorder	2.0	n/a	HD	32, 44.1, 48kHz (#1)
DD1500	$17,825	HD recorder	2.00a	n/a	HD	32, 44.1, 48kHz (#1)
ALESIS ADAT-XT	$3,499	dig tape recorder	1.05	n/a	S-VHS tape	44.1, 48kHz
CAKEWALK Home Studio	$129	PC seq&rec soft	5.0	486DX2/66, 12Mb, Win 3.1/95	HD	11.025, 22.05, 44.1kHz
Professional	$249	PC seq&rec soft	5.0	486DX2/66, 12Mb, Win 3.1/95	HD	11.025, 22.05, 44.1kHz
Pro Audio	$399; $479 (w/Musician's Toolbox)	PC seq&rec soft	5.0	486DX2/66, 16Mb, Win 3.1/95	HD	11.025, 22.05, 44.1kHz
CREAMWARE tripleDAT	$1,798; Plus: $1,998 (w/AES)	PC rec sys	2.03	Pent/90, 16Mb, Win 3.x/95	HD	32, 44.1, 48kHz
DIGIDESIGN Session	$199	Mac/PC rec soft	Mac: 2.0 PC: 2.51	Mac: PPC/80, 16Mb, 7.5 PC: Pent/75, 8Mb, Win 3.1/95	HD	Mac: 44.1, 48kHz PC: 11.025, 22.05, 44.1, 48kHz
Session 8 PC	$1,995 (core system)	PC rec sys	2.51	486/66, 8Mb, Win 3.x/95	HD	44.1, 48kHz
Pro Tools PowerMix	$795	Mac rec soft	4.0	PPC/80, 24Mb, 7.5	HD	44.1, 48kHz
Pro Tools Project PCI/NuBus	$2,495 (core system)	Mac rec sys	4.0	PPC/80, 16Mb, 7.5	HD	44.1, 48kHz
Pro Tools III PCI/NuBus	$7,995 (PCI core); $6,995 (NuBus core)	Mac rec sys	4.0	PPC/80, 16Mb, 7.5	HD	44.1, 48kHz
DIGITAL AUDIO RESEARCH OMR8	£9,000† (approx. $14,000)	HD recorder	—	n/a	HD	32, 44.1, 48kHz
DOREMI LABS Dawn-II	$14,445 (1Gb Jaz); $14,650 (4Gb HD)	Mac rec sys	4.3	PPC/80, 16Mb, 7.5.1	HD	32, 44.1, 48kHz
E-MU Darwin 4000	$3,195; 4001 (1Gb HD): $3,795; 4002 (1Gb Jaz): $3,995; 4003 (Jaz & ADAT opt): $4,374	HD recorder	1.10	n/a	HD	44.1, 48kHz
EMAGIC Logic Audio	Mac: $799; PC: $599	Mac/PC seq&rec soft	Mac: 2.6, PC: 2.5.4	Mac: 68040/33, 16Mb, 7.1 PC: Pent/100, 16Mb, Win 95	HD	44.1, 48kHz
FOSTEX D-80	$2,195 (850Mb HD)	HD recorder	2.0	n/a	HD	44.1kHz
DMT-8	$1,995 (540Mb HD)	HD recorder	2.0	n/a	HD	44.1kHz
Foundation 2000 RE	$6,995 (no HD)	HD recorder	4.3.4	n/a	HD	32, 44.1, 48kHz (#1)
HOHNER Samplitude Multimedia	$69	PC rec soft	2.04	486/66, 16Mb, Win 3.x/95/NT	HD	11.025, 22.05, 32, 44.1, 48kHz
Samplitude Pro	$199	PC rec soft	2.07	486/66, 16Mb, Win 3.x/95/NT	HD	11.025, 22.05, 32, 44.1, 48kHz
Samplitude Studio	$499†	PC rec soft	3.0	Pent/100, 16Mb, Win 3.x/95/NT	HD	11.025, 22.05, 32, 44.1, 48kHz
INNOVATIVE QUALITY SAW Classic	$299	PC rec soft	5.2	486/66, 8Mb, Win 3.1/95/NT	HD	11.025, 22.05, 32, 44.1, 48kHz
SAW 6X	$599	PC rec soft	6.3	Pent/90, 16Mb, Win 3.1/95/NT	HD	11.025, 22.05, 32, 44.1, 48kHz
SAW Plus	$999	PC rec soft	3.2	Pent/133, 16Mb, Win 3.1/95/NT	HD	11.025, 22.05, 32, 44.1, 48kHz
KORG HDR-TRI	$550 (plus Trinity keyboard)	HD rec option	1.3.3	Trinity/Plus/Pro/ProX	HD	48kHz
1212 I/O with Deck II	$1,250	Mac rec sys	Deck 2.5.2	PPC/80, 16Mb, 7.5	HD	11.025, 22.05, 44.1, 48kHz (#1)
MACROMEDIA SoundEdit 16 Plus Deck II	$499	Mac rec soft	SE16: 2.01 Deck II: 2.5.2	PPC/80, 16Mb, 7.1	HD	11.025, 22.05, 44.1, 48kHz (#1)
MARK OF THE UNICORN Digital Performer	$895	Mac seq&rec soft	2.0	68040/33, 16Mb, 7.0	HD	44.1, 48kHz
MERGING TECHNOLOGIES Pyramix Virtual Studio	4-ch: $5000, 8-ch: $7000 (software/boards); turnkey: $11,600 (8-ch w/computer)	PC rec sys	1.0	Pent/150, 16Mb, Win 95/NT	HD	32, 44.1, 48kHz
METALITHIC Digital Wings for Audio	$1,695 (software/card); $1,995 (w/breakout box)	PC rec sys	1.0	Pent/90, 16Mb, Win 95	HD	11.025, 22.05, 29.4, 44.1kHz
MICROSOUND TECH. Crystal 2400	$2,999 (software, DSP & I/O module)	PC rec sys	2.6	Pent/90, 8Mb, Win 3.x/95	HD	8, 11.025, 16, 22.05, 24, 44.1, 48kHz
MicroSound	$4,895 (w/software, DSP card, I/O module)	PC rec sys	2.6	Pent/90, 8Mb, Win 3.x/95	HD	8, 9.45, 10, 11.025, 12, 16, 18.9, 20, 22.05, 24, 32, 37.8, 44.1, 48kHz
MUSICATOR Audio	$399	PC seq&rec soft	1.03	Pent/100, 16Mb, Win 3.x/95	HD	11.025, 22.05, 44.1kHz
OPCODE Vision	$495	Mac seq&rec soft	3.5	PPC/80, 16Mb RAM, 7.0	HD	11.025, 22.05, 44.1kHz
Studio Vision Pro	$995	Mac seq&rec soft	3.5	PPC/80, 12Mb RAM, 7.0	HD	11.025, 22.05, 44.1, 48kHz
OTARI Radar	24-channel: $21,300 (w/3 1Gb HDs & Radarview)	HD recorder	1.4	n/a	HD	32, 44.1, 48kHz (#1)
ROLAND DM-800	$6,295 (no HD); $7,595 (2x 540Mb HD)	HD recorder	2.05	n/a	HD	32, 44.1, 48kHz (#1)
VS-880	$2,595 (540Mb HD); $2,995 (Jaz drive)	HD recorder	1.072	n/a	HD	32, 44.1, 48kHz (#1)
SONIC SOLUTIONS SonicStudio 16•24	$7,999 (software/card)	Mac rec sys	5.1	PPC/80, 24Mb, 7.5.1	HD	44.1, 48kHz (#1)
SONY PCM-800	$5,995	dig tape recorder	—	n/a	Hi-8mm	44.1, 48kHz
MDM-X4	$1,250	MiniDisc recorder	—	n/a	MD Data	44.1kHz
SOUNDSCAPE DIGITAL SSHDR1	$3,250+	PC rec sys	1.18	486/50, 8Mb, Win 3.1/95	HD	22.05, 32, 44.1, 48kHz (#1)
SPECTRAL Prisma	$3,390 (w/Express); $3,790 (w/Producer); $3,890 (w/StudioTrax XP)	PC rec sys	—	486/66, 16Mb, Win 3.11/95	HD	30-50kHz (#1)
AudioEngine	$4,540 (StudioTrax XP, I/O expander); $6,810 (+DSP accelerator)	PC rec sys	—	486/66, 16Mb, Win 3.11/95	HD	30-50kHz(#1)
STEINBERG Cubase, Cubase Score	Cubase: $349; Cubase Score: $549	Mac/PC seq&rec soft	3.0	Mac: PPC/120, 24Mb, 7.1 (#14) PC: Pent/90, 8Mb, Win 95	HD	Mac: 44.1kHz PC: 11.025, 22.05, 32, 44.1kHz
Cubase Audio XT	$799	Mac/PC seq&rec soft	3.0	Mac: PPC/120, 24Mb, 7.1 (#14) PC: Pent/90, 8Mb, Win 95	HD	Mac: 44.1, 48kHz PC: 11.025, 22.05, 32, 44.1kHz
STUDER EDITECH Dyaxis II	$10,000 (typical system price)	Mac rec sys	3.02	PPC/120, 16Mb, 7.5.1	HD	32, 44.1, 48kHz (#1)
STUDIO AUDIO & VIDEO SADiE	$7,995 (software/cards); turnkey (w/computer): $10,995	PC rec sys	3	Pent/75, 8Mb, Win 95	HD	22.05, 32, 44.1, 48kHz (#1)
TASCAM DA-38	$3,499	dig tape recorder	4.0	n/a	Hi-8mm	44.1, 48kHz
DA-88	$4,799	dig tape recorder	4.0	n/a	Hi-8mm	44.1, 48kHz
564 Portastudio	$1,499	MiniDisc recorder	1.0	n/a	MD Data	44.1kHz
VESTAX HDR-V8	$2,495	HD recorder	1.02	n/a	HD	32, 44.1, 48kHz
VOYETRA Digital Orchestrator Plus	$159.95	PC seq/rec soft	2.11.17	486/66, 8Mb, Win 3.1/95	HD	11.025, 22.05, 44.1kHz
YAMAHA CBX-D3	$995	Mac/PC/Atari rec sys	2.08C	software dep	HD	22.05, 32, 44.1, 48kHz
CBX-D5	$1,995	Mac/PC/Atari rec sys	2.08C	software dep	HD	22.05, 32, 44.1, 48kHz
MD4	$1,199	MiniDisc recorder	—	n/a	MD Data	44.1kHz

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RECORD/PLAY TRACKS: SINGLE UNIT	RECORDING TIME	COMPRESSION	LOCK MULTI UNITS	SYNC FORMATS: STANDARD • OPTIONAL	CHANNEL INS/OUTS OR SUPPORTED AUDIO INTERFACES (§)
4/4 (250 virtual)	HD dep	none	4	— • MMC/LTC/mc	4/4 (1/4" TRS)
8/8 (5 takes)	HD dep	none	8	wc • MMC/MTC/mc/LTC/bp/rs	8/8 (1/4" TRS)
8/16 (5 takes)	HD dep	none	8	wc • MMC/MTC/mc/LTC/bp/rs	8/16 (1/4" TRS)
12/16	HD dep	none	no	mc/LTC/wc/bp/rs/bb	4/4 (XLR)
8/8	62 min/8 trks (180 tape)	none	16	ADAT • MMC/MTC/mc/LTC/rs	8/8 (RCA & Elco)
2/4	HD dep	none	no	mcΔ	Windows soundcard
2/4	HD dep	none	no	MTC/mcΔ	Windows soundcard
2-8/4-hardware dep	HD dep	none	no	MTC/mcΔ	AMIII, SSHDR1, 888/882/882-S, Windows soundcard
4/8-25 (256 virtual)	HD dep	none	no	MTC/mc/wc • LTC	2/2 (RCA)
Mac: 2/4-16 PC: 2-4/8	HD dep	none	no	MTCΔ	Mac: PPC, AMII, AMIII, 1212 PC: AMIII
8/8	HD dep	none	no	MTCΔ • MMC/LTC/wc/bb/ADAT	888, 882, 882-S
2/4-16	HD dep	none	no	MTCΔ	PPC, AMII, AMIII, 1212
8/8	HD dep	none	no	MTCΔ • LTC/wc/sc/bb	888, 882, 882-S
8-48/16-48	HD dep	none	no	MTCΔ • MMC/LTC/wc/bp/rs/bb/ADAT	888, 882
8/8	HD dep	none	8	LTC/wc/bp/rs/bb	8/8 (XLR)
8/8	HD dep	none	4	MTC/LTC/wc/rs/bb	8/8 (XLR)
4-8/8	HD dep	none	16	MMC/MTC • LTC/ADAT	4/8 (1/4" TRS)
Mac: 2-16/4-48 PC: 2/8	HD dep	none	(#5)	MMC/MTC/mcΔ • wc	Mac: PPC, AMII, AMIII, 1212, 888/882/882-S, CBX-D5/D3; PC: AMIII, Win soundcard
8/8	18 min/8 trks (850Mb HD) (#10)	none	3	MMC/mc/wc	8/8 (RCA)
4/8	12.5 min/8 trks (540Mb HD) (#10)	none	3	MMC/MTC/mc/wc	8/8 (1/4" TS)
8/16 (4000 virtual)	HD dep	none	16	MMC/MTC/LTC/wc/rs/bb/ADAT	8/8 (RCA and DB-25)
2/4 (#2)	HD dep	none	no	none	Windows soundcard
2/8	HD dep	none	no	none	Windows soundcard
2-8/unlim	HD dep	none	4 soundcards	MTC/mcΔ	Windows soundcard
2/4 stereo	HD dep	none	no	MTC/LTCΔ (#7)	Windows soundcard
2-4/4 stereo	HD dep	none	2 soundcards	MTC/LTCΔ (#7)	Windows soundcard
2-8/16 stereo	HD dep	none	4 soundcards	MTC/LTCΔ (#7)	Windows soundcard
2/4	HD dep	none	no	to internal seq (#8)	2/4 (1/4" TS)
2-12/16-30	HD dep	none	no	MMC/MTC/wc/ADAT	2/2 (1/4" TRS)
2-12/hardware dep	HD dep	none/IMA, SWA	no	MTC/MTCΔ	PPC, AMII, AMIII, 1212, 442
4-16/4-48	HD dep	none	no	MMC/MTC/mcΔ	PPC, AMII, AMIII, 1212, 888/882/882-S/442
4-8/4-8	HD dep	none	no	LTC/wc • rs/bb/ADAT	n/a
2/128 (#3)	HD dep	none	no	mc	2/1 (1/8" stereo), CD-ROM (internal); breakout: 4/4 (XLR), 2 stereo/2 stereo (1/4" TRS)
4-8*/64 stereo (virtual HD dep)	HD dep	none	no	MTC/mc/LTC/wc • bb	1 stereo/1 stereo (1/4" TRS)
4/64 stereo (virtual HD dep)	HD dep	none	no	MTC • LTC/bb*	4/4 (XLR)
2-4/3-16	HD dep	none	4 soundcards	MTC/mcΔ	Windows soundcard
2/8	HD dep	none	no	MMC/MTC/mcΔ	PPC, AMII, AMIII, 1212
2-48/2-48	HD dep	none	no	MMC/MTC/mcΔ	PPC, AMII/III, 1212, 888/882/882-S/442, CBX-D5/D3
24/24	HD dep	none	5	MTC/mc/LTC/wc/rs/bb • ADAT	24/24 (1/4" TRS)
4-8/8 (600 virtual)	HD dep	none	8	MMC/MTC/mc/LTC • rs/bb/ADAT	4/4 (1/4" TRS)
4/4-8 (64 virtual)	HD dep	none/R-DAC	16	MTC/MMC/mc	4/4 (RCA), 4 in (1/4" TRS)
16/24	HD dep	none	6 cards	MTC/LTC/wc/rs • bb	A/D converter: 8 in (XLR) (#13) D/A converter: 8 out (XLR) (#13)
8/8	108 min/8 trks (120 tape)	none	16	— • MMC/MTC/LTC/wc/bb	8/8 (XLR)
4/4	37 min/4 trks (MD Data)	ATRAC	no	MTC, mc	2 in (XLR), 2 in (1/4" TS), 4 out (RCA)
2/8	HD dep	none	16	MMC/MTC • LTC/rs	2/4 (RCA)
2-8/12 (96 virtual)	HD dep	none	no	MMC/MTC/mc/LTC/wc/bp/rs/bb • ADAT	AX-S, AX-88, ADAX-8818 (#13)
2-16/16	HD dep	none	no	MMC/MTC/mc/LTC/wc/bp/rs/bb • ADAT	AX-S, AX-88, ADAX-8818 (#13)
Mac: 2/up to 32 PC: 2/8 stereo	HD dep	none	no	MMC/MTC/mcΔ	Mac: PPC, AMII, AMIII, 1212 PC: Windows soundcard
Mac: 2-16/48 PC: 2-8/8	HD dep	none	no	MMC/MTC/mcΔ	Mac: PPC, AMII, AMIII, 1212, 888/882/882-S PC: Win sndcrd, AMIII, 888/882/882 Studio, CBX-D5/D3
4-16/8-32 (virtual HD dep)	HD dep	none, AC-2*	4	LTC/wc/bp/rs/bb • MMC/MTC	4/4 (XLR)
2/10	HD dep	none	no	MTC/LTC	2/4 (XLR), 2 out (RCA)
8/8	108 min/8 trks (120 tape)	none	16	— • MMC/MTC/mc/wc	8/8 (RCA & 25-pin D-sub)
8/8	108 min/8 trks (120 tape)	none	16	— • MMC/MTC/LTC/wc/bb	8/8 (RCA & 25-pin D-sub)
4/4 (5 virtual)	37 min/4 tracks (MD Data)	ATRAC	no	MMC/MTC/mc	4 in (XLR); 4 mono in, 4 ster in (1/4" TS); 4 trk outs (RCA)
8/8	HD dep	none	unlim	MMC/MTC/mc • LTC	1 mic in (XLR), 8 in (1/4" TS), 8 out (1/4" TRS)
2/HD dep	HD dep	none	no	MTC/mcΔ	Windows soundcard
2/4	HD dep	none	2 (#6)	software dep	4/4 (1/4" TS)
2/4	HD dep	none	2 (#6)	wc (others software dep)	2/4 (XLR)
4/4	37 min/4 trks (MD Data)	ATRAC	no	MTC/mc	4 in (1/4" TS), 4 out (RCA)

COMPANY/PRODUCT	DIGITAL I/O: STANDARD	MIXER	MARKERS	REPEAT PLAY	SCRUBBING	VARI-SPEED	BASIC EDITING
AKAI DR4D	AES, S/PDIF	no	111	yes	jog/shuttle	–27.4/+8.8%	ct, er, cp/ps, cp/in, cp/tr, bc
DR8	AES, S/PDIF	software/v, p, s&r, EQ*	128	yes	jog/shuttle	–41.3/+58.3%	ct, er, cp/ps, cp/in, cp/tr, bc
DR16	AES, S/PDIF	software/v, p, s&r, EQ*	128	yes	jog/shuttle	–41.3/+58.3%	ct, er, cp/ps, cp/in, cp/tr, bc
DD1500	AES x4	hardware/v, p, EQ*	204	yes	jog/shuttle	yes	ct, er, cp/ps, cp/in, cp/tr, bc
ALESIS ADAT-XT	ADAT	no	10	yes	no	–15.9/+5.9%	cp/tr
CAKEWALK Home Studio	dep on interface	software/v, p	unlim	no	mouse	no	ct, er, cp/ps, cp/in, cp/tr, bc
Professional	dep on interface	software/v, p	unlim	yes	mouse	no	ct, er, cp/ps, cp/in, cp/tr, bc
Pro Audio	dep on interface	software/v, p	unlim	yes	mouse	no	ct, er, cp/ps, cp/in, cp/tr, bc
CREAMWARE tripleDAT	S/PDIF (coax & opt); on Plus: AES	software/v, p	999	yes	mouse	±50%	ct, er, cp/ps, cp/in, cp/tr, bc
DIGIDESIGN Session	dep on interface	Mac: software/v, p, EQ PC: software/v, p, s&r, EQ	Mac: unlim PC: 100	yes	Mac: no PC: mouse	no	ct, er, cp/ps, cp/in, cp/tr, bc
Session 8 PC	dep on interface	software/v, p, s&r, iΔ, EQ	100	yes	mouse	no	ct, er, cp/ps, cp/in, cp/tr, bc
Pro Tools PowerMix	dep on interface	software/v, p, EQ	250	yes	no	no	ct, er, cp/ps, cp/in, cp/tr, bc
Pro Tools Project PCI/NuBus	dep on interface	software/v, p, s&r, EQ	250	yes	mouse	no	ct, er, cp/ps, cp/in, cp/tr, bc
Pro Tools III PCI/NuBus	dep on interface	software/v, p, s&r, i, EQ	250	yes	mouse	yes	ct, er, cp/ps, cp/in, cp/tr, bc
DIGITAL AUDIO RESEARCH DMR8	AES, S/PDIF (coax & opt)	no	2	yes	jog/shuttle	±200%	ct, er, cp/ps, cp/in, cp/tr
DOREMI LABS Dawn-II	AES x4	no	500	yes	mouse	±20%	ct, er, cp/ps, cp/in, cp/tr, bc
E-MU Darwin 4000	S/PDIF	software/v, p	40	no	jog/shuttle	no	er, cp/ps, cp/in, cp/tr, bc
EMAGIC Logic Audio	dep on interface	software/v, p, s&rΔ, iΔ, EQΔ	unlim	yes	mouse (#12)	no	ct, er, cp/ps, cp/in, cp/tr, bc
FOSTEX D-80	S/PDIF (opt)	no	24	yes	jog/shuttle	no	er, cp/ps, cp/in, cp/tr
DMT-8	S/PDIF (opt)	hardware/v, p, s&r, EQ	24	yes	jog/shuttle	no	er, cp/ps, cp/in, cp/tr
Foundation 2000 RE	S/PDIF (opt) (#9)	no	unlim	yes	jog/shuttle	±12%	ct, er, cp/ps, cp/in, cp/tr, bc
HOHNER Samplitude Multimedia	dep on interface	software/v, p	unlim	yes	no	no	ct, er, cp/ps, cp/in, cp/tr
Samplitude Pro	dep on interface	software/v, p	unlim	yes	no	no	ct, er, cp/ps, cp/in, cp/tr, bc
Samplitude Studio	dep on interface	software/v, p, s&r, i, EQ	unlim	yes	mouse	±100%	ct, er, cp/ps, cp/in, cp/tr, bc
INNOVATIVE QUALITY SAW Classic	dep on interface	software/v	n/a	yes	no	no	ct, er, cp/ps, cp/in, mr, bc
SAW 6X	dep on interface	software/v, p	unlim	yes	mouse	±100%	ct, er, cp/ps, cp/in, cp/tr, bc
SAW Plus	dep on interface	software/v, p	unlim	yes	mouse	±100%	ct, er, cp/ps, cp/in, cp/tr, bc
KORG HDR-TRI	S/PDIF	software/v, p, s&r, EQ	2	yes	no	no	ct, er, cp/ps, cp/tr, bc
1212 I/O with Deck II	S/PDIF, ADAT	software/v, p, s&r, EQ	9	yes	mouse	–98%	ct, er, cp/ps, cp/in, cp/tr, bc
MACROMEDIA SoundEdit 16+Deck II	dep on interface	software/v, p, s&rΔ, EQ	unlim	yes	mouse	–98%	ct, er, cp/ps, cp/in, cp/tr, bc
MARK OF THE UNICORN Digital Performer 2.0	dep on interface	software/v, p, s&rΔ, iΔ, EQΔ	unlim	yes	mouse (#12)	no	ct, er, cp/ps, cp/in, cp/tr, bc
MERGING TECHNOLOGIES Pyramix Virtual Studio	S/PDIF (coax & opt), ADAT	software/v, p, s&r, i, EQ	unlim	yes	mouse (in 1.1)	no	ct, er, cp/ps, cp/in, cp/tr, bc
METALITHIC Digital Wings for Audio	on breakout: AES, S/PDIF	software/v, p (#3)	16	yes	no	no	ct, er, cp/ps, cp/in, cp/tr, bc
MICROSOUND TECHNOLOGIES Crystal 2400	AES, S/PDIF (#10)	software/v, p, s&r, EQ	unlim	yes	mouse	±50%*	ct, er, cp/ps, cp/in, cp/tr, bc
MicroSound	S/PDIF, AES	software/v, p, s&r, EQ	unlim	yes	mouse	±50%*	ct, er, cp/ps, cp/in, cp/tr, bc
MUSICATOR Audio	dep on interface	software/v, p	unlim	yes	no	no	ct, er, cp/ps, cp/in, cp/tr, bc
OPCODE Vision	dep on interface	software/v, p	unlim	yes	no	no	ct, er, cp/ps, cp/in, cp/tr, bc
Studio Vision Pro	dep on interface	software/v, p, s&rΔ, iΔ, EQΔ	unlim	yes	mouse (#12)	no	ct, er, cp/ps, cp/in, cp/tr, bc
OTARI Radar	AES, S/PDIF	no	99	yes	jog/shuttle	–38.7/+11.9%	ct, er,cplps, cplin,cpltr
ROLAND DM-800	S/PDIF (1 in/2 out)	hardware/v, p, s&r, EQ	42	yes	jog/shuttle	no	ct, er, cp/ps, cp/tr, bc
VS-880	S/PDIF	hardware/v, p, s&r, EQ	1,032	yes	jog/shuttle	24.06-50.48kHz	ct, er, cp/ps, cp/tr, bc
SONIC SOLUTIONS SonicStudio 16•24	(#13)	software/v, p, i, EQ	unlim	yes	mouse	±100%*	ct, er, cp/ps, cp/in, cp/tr, bc
SONY PCM-800	AES (x8)	no	102	yes	jog/shuttle	±6%	no
MDM-X4	no	hardware/v, p, s&r, EQ	10	yes	jog/shuttle	±8.8%	er, cp/ps, cp/tr, mr, bc
SOUNDSCAPE DIGITAL SSHDR1	S/PDIF (1 in/2 out)	software/v, p, s&r, EQ	999+	yes	mouse	±10%	ct, er, cp/ps, cp/in, cp/tr, bc
SPECTRAL Prisma	dep on interface	software/v, p, s&r, EQ (#11)	256	yes	mouse	±20%	ct, er, cp/ps, cp/in, cp/tr, bc
AudioEngine	dep on interface	software/v, p, s&r, i, EQ	256	yes	mouse	±20%	ct, er, cp/ps, cp/in, cp/tr, bc
STEINBERG Cubase, Cubase Score	dep on interface	software/v, p, s&r, EQ (#15)	2	yes	mouse	no	er, cp/ps, cp/in, cp/tr, bc
Cubase Audio XT	dep on interface	software/v, p, s&r, iΔ, EQ (#15)	2	yes	mouse	yesΔ	er, cp/ps, cp/in, cp/tr, bc
STUDER EDITECH Dyaxis II	AES, S/PDIF, SDIF, Y2	software/v, p, EQ	unlim	yes	mouse	±120%	ct, er, cp/ps, cp/in, cp/tr, bc
STUDIO AUDIO AND VIDEO SADiE	AES (1 in/2 out), S/PDIF	software/v, p, s&r, i, EQ	unlim	yes	mouse	–unlim/+400%	ct, er, cp/ps, cp/tr, bc
TASCAM DA-38	TDIF	no	3	yes	jog/shuttle	±6%	er, cp/tr
DA-88	TDIF	no	3	yes	jog/shuttle	±6%	no
564 Portastudio	S/PDIF out	hardware/v, p, s&r, i, EQ	21	yes	jog/shuttle	±9.9%	er, cp/ps, cp/tr, bc
VESTAX HDR-V8	S/PDIF	software/v, p, s&r, EQ	9	yes	jog/shuttle	–200/+100 cents	ct, er, cp/ps, cp/in, cp/tr, bc
VOYETRA Digital Orchestrator Plus	dep on interface	software/v, p	0	yes	no	no	ct, er, cp/ps, cp/in, bc
YAMAHA CBX-D3	S/PDIF out	no	software dep	software dep	software dep	22.05-48kHz	software dep
CBX-D5	AES (1 in, 2 out), S/PDIF, Y2	software/v, p, s&r, EQ	software dep	software dep	software dep	22.05-48kHz	software dep
MD4	no	hardware/v, p, s&r, EQ	12	yes	no	–6.15/+6.13%	er, cp/tr, bc

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DSP BASICS: STANDARD	SEQUENCER	SOFTWARE PLUG-INS	BACKUP: STAN • OPTIONAL	SPECIAL FEATURES • OPTIONS
none	no	no	SCSI/ad	seamless repeat, stereo bouncing • DL4 remote, IB110D offers up to 4 tracks of digital I/O
none	no	no	SCSI/ad/sd/Ex • ADAT	— • SuperView for graphic editing/remote control, DL16 remote, MT8 mixer remote
none	no	no	SCSI/ad/sd/Ex • ADAT	— • SuperView for graphic editing/remote control, DL16 remote
ts, rv, EQ	no	no	SCSI/ad/sd/Ex	SVGA out for waveform editing, syncs to timecode (forward/backward) at all speeds, EDL auto-conform/printing • DD1500a analog I/O, DIO4/8 for extra AES, EQ16
none	no	no	dc	tape offset, indivual track delay up to 170ms • BRC remote, AI2 synchronizer
rv, nr, fd	yes	no	comp	draw volume curves on audio, Jammer Hit Session, Virtual Jukebox
rv, fd, EQ	yes	no	comp	multiple undo/redo, draw volume curves on audio, sys-ex librarian, Jammer Hit Session
rv, nr, fd, EQ, MIDI	yes	no	comp	multiple undo/redo, sys-ex librarian, audio file manager, 3rd party tool support for Sound Forge 4.0, extract timing from audio and apply to tempo map, built-in programming language
ts, rv, nr; rt: fd, dy, EQ	SMF play	tripleDAT	SCSI/ad/comp	multiple undo/redo, 48 hot keys, custom vol/pan/fade curves, find sample/track, Red Book CD writing, infra-red remote for audio DAT • FireWalkers DSP plug-in, AVI video windows
fd, sr	no	no	ad/comp	Mac: vol/pan automation, pull audio off QT movie/CD, audition regions in region list PC: up to 4 EQs per trk, sends and returns via ana or dig, import audio off of AVI movies
fd, sr	no	no	comp	vol/pan automation, WAV drivers for Windows, audition regions while in list, separate cue bus for live room monitoring, separate input/return bus, 8 sends & returns are pre/post fader
ts, rv, nr	SMF play	AudioSuite	ad/sd/Ex/DLT/comp	MIDI personality files support controllers for tactile control • AudioMedia II or III
ts, rv, nr	SMF play	AudioSuite	ad/sd/Ex/DLT/comp	MIDI personality files for popular control surface • ADAT interface
ts, rv, nr; rt: dy, EQ	SMF play	TDM, AudioSuite	ad/sd/Ex/DLT/comp	AudioSuite, automate plug-ins, narrow mix view, edit during playback, edit/mix groups, custom fade contours • TDM & AudioSuite plug-ins, DSP Farm cards, sync interfaces
rt: EQ (playback only w/files from DAR editing systems)	no	no	SCSI/Ex	maintains vari-speed sync with LTC and bi-phase, networkable, Lightworks and OMSI compatible • digital I/O board adds 7 extra AES/EBU I/O connections
ts, rv, fd, dy, sr	no	no	comp	auto-confrom EDL, machine control • NuVerb card, ADX controller, ADX mixer
optional	no	no	SCSI/sd • ADAT	Virtual Slave Reels is like have having 100 8-track tapes, acts like an ADAT to a BRC w/optional card • 4-input analog expander, ADAT digital I/O, ADAT sync card, SMPTE card, DSP card
ts, rv, nr, fd, rv, fd, sr, EQ, MIDI (#9)	yes	Mac: TDM PC: no	comp	90 screen sets, user-configurable environment w/templates for ProMix 01, ADAT BRC, VS-880, and more • AV/TDM/CBX extensions, Autolink w/SoundDiver
none	no	no	ad	front panel detaches and becomes auto locater • COP-1 S/PDIF converter, 940B drive caddy
none	no	no	ad	COP-1 S/PDIF converter
ts; rt: rv, fd	no	no	SCSI/sd	solid brass jog/shuttle wheel, touch screen with graphic display, loads of built-in sync & digital I/O
rv, nr, fd	SMF play	no	comp	built-in reverb & delay, 100 undo levels, realtime mixing automation, automatic loop optimize
ts, rv, nr, fd, sr	SMF play	no	comp	built-in reverb/delay, mixing automation, MIDI sample dump, track bouncing, full duplex
ts, rv, nr, fd, dy, EQ, sr; rt: dy	SMF play	no	comp	non-hardware based internal sync, 24-bit floating point processing, separate mixer window
rv, nr, fd, dy, EQ, sr	no	no	ad/comp	true non-linear audio editing
nr; rt: rv, nr, fd, dy, EQ, sr	no	API	ad/comp	mix and match sample-rates real time per mono/stereo track, true non-linear audio editing • AVI viewer/Reverberator/Meter Bridge FX plug-ins
nr; rt: rv, nr, fd, dy, EQ, sr	no	API	ad/comp	live or programmed punch in/out, resolve to SMPTE, mix and match sample-rates real time per mono/stereo track • AVI viewer/Reverberator/Meter Bridge FX plug-ins
none	yes	no	SCSI/ad	3 to 1 track bouncing, 2 master effects processors from keyboard can be used on audio data, fully automated mixdown with sequencer • DI-TRI ADAT-compatible output ($130)
rv, nr, fd, sr	SMF play	Premiere	comp	12 channels simultaneous audio I/O, ADAT sync and I/O • 880 A/D, 880 D/A
ts, rv, nr, fd, dy, EQ, sr (#17)	SMF play	Xtras, Premiere	comp	non-destructive editing, export to Shockwave, extensive DSP available between both packages
ts, nr, MIDI	yes	TDM	comp	100% PPC native code, up to 32 tracks digital audio w/PPC native hardware, TDM supports sends & returns, spectral audio effects including gender-bending, QT video window
rv, nr; rt: fd, dy	no	Pyramix	comp	up to 24-bit recording, Virtual Studio Routing for user mixers, matrix delay for reverb effects, supports external controllers • Video Timecode, TASCAM TDIF, and ADAT sync cards
ts, rv, nr, fd, dy, EQ, sr	no	no	comp	hierarchical mixing console (faders are arrangable into subgroups of subgroups, etc.), snapping via sample • breakout box offers professional audio connections
rv, nr, fd, dy, EQ	no	MicroEditor	ad/comp	custom turnkey systems, crystal clear analog converters, 56301/303 dual 66mHz DSPs • MicroTools DSP, MicroSync, MicroCD Red Book/PQ editing
rv, nr, fd, dy, EQ	no	MicroEditor	ad/comp	custom turnkey systems, crystal clear analog converters, standard Windows files, networkable • MicroTools DSP, MicroSync, MicroCD Red Book/PQ editing
nr, fd, sr	yes	none	comp	supports simultaneous use of multiple soundcards (2 record, 4 playback), automated audio mixing, input and output meters for each card, full-featured notation program
rv, nr, fd, sr	yes	no	comp	includes Galaxy librarian, OMS w/name manager, QuickTime support
ts, nr, fd, EQ, sr, MIDI	yes	TDM, Premiere	comp	includes Galaxy librarian, formant-based pitch-shifting & audio morphing, integrated QT movies
none	no	no	SCSI/Ex 8505	Radarview graphic interface included, varispeed, units lock sample accurate • RE-8 Session Controller, ADATLink digital/optical interface, UFC-24 digital format converter
ts, nr, fd	no	no	SCSI/ad/sd	video output, portable/self-contained with mixer, 600 virtual tracks, MIDI + manual trigger mode • DA-400 has 4 1/4" out, DIF-800 has RS-422/ADAT/DA-88 interfaces
ts	no	no	SCSI/ad	portable w/built-in mixer, 64 virtual tracks • VS8F1 FX card has reverb, delay, RSS, amp simulators, etc.
ts, rv, fd, sr; rt: nr, sr	no	no	ad/sd/Ex/DLT/comp	high-density audio (96kHz recording/editing/mixing), realtime digital media networking • NoNoise, DVD Surround, Digital Video, SonicStudio FX for background processing, MediaNet, CD Mastering
none	no	no	no	8 AES I/O with included cables • DABK-801 sync card, RMD-800 remote
none	no	no	no	mix write, virtual mix allows tracks to be safety-copied, section editing of tracks
rv, nr, EQ; rt: gn, fd	no	no	ad/comp	24-hour personal tech support • pitch shift/time stretch/sr convert, EDL auto-conform, reverb, SSAC-1, Pro Audio option, SS8 I/O
ts, nr, fd, dy, sr; rt: EQ	no	no	dep	custom software for radio work (Express)/music production (Producer)/audio-for-video (Studio-Trax XP), easily automated sends and returns via interfaces, virtual patchbay
ts, nr, fd, dy, sr; rt: EQ	no	no	comp	custom audio-for-video software (StudioTrax XP), 10 levels of undo/redo, spectrum analyzer, easily automated sends and returns via interfaces • DSP accelerator for realtime FX
ts, rv, nr, fd, EQ, sr (#16)	yes	Mac: VST	comp	Mac: real-time reverb/chorus/delay • VST plug-ins, Time Bandit; PC: AVI window, WaveLab Lite incl.
ts, rv, nr, fd, EQ, sr (#16)	yes	Mac: VST, TDM	comp	Mac: full TDM, realtime effects • VST plug-ins, Time Bandit; PC: WaveLab Lite & Studio Module incl.
ts, nr, fd	no	User-hooks	SCSI/sd/Ex	virtual tracks can be dynamically mixed• 230 MO w/AC-2 comp, edit & mixer controllers (w/moving faders), VideoMix for integrated online-quality video track in EDL
rt: ts, rv, fd, dy, EQ	no	SAVL	SCSI/ad/Ex	hi-res (18-24 bit) recording & editing, full PQ editing of Red Book CD/DDP • hardware jog/fader controls, JPEG Card, Active Breakout Box, 4-way RS-422 card
none	no	no	dc	dither, electronic patchbay and built-in oscillator • IF-88AE/IF-88SD digital interfaces, RC-808 remote, RC-848 remote, MMC-38 MMC interface
none	no	no	dc	rapid-response transport • IF-88AE/IF-88SD digital interfaces, SY-88 sync card, RC-88 remote, RC-848 remote, MU-8824 3-unit meter bridge, MMC-88 MMC interface
none	no	no	dc	bounce forward, black out enables unit to create different song endings by locate point
none	no	no	ad • SCSI/ADAT	dual digital paths • effects card, SMPTE, SCSI, MX-2 remote mixer
rv, nr, fd, dy, sr	yes	no	comp	multi-level undo, process audio with comp/gate/limiter or delay/flange/chorus, export mix to .WAV
rt: sr (others soft dep)	software dep	software dep	comp	—
rt: sr (others soft dep)	software dep	software dep	software dep	82 built-in real-time effects algorithms (SPX-1000 style): rev, chor, delay, etc.
none	no	no	no	no open track required for bouncing, seamless cue/program-list playback and copy

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READER SERVICE NO. 136

AUDIO INTERFACE CARDS

If digital recording software is your creative vehicle, then the audio interface you choose is its fuel. However, getting high-quality sound into computers is challenging (humming fans and power supplies aren't exactly friends of the sonic purist). For this reason, we're listing only those Mac- and PC-compatible products that seem focused on professional audio applications — most PC soundcards, which tend to be hobby- and game-oriented, aren't included. We've also omitted interfaces that are part of more complex proprietary systems.

Unless otherwise noted, all S/PDIF digital connections are assumed to be coaxial (RCA), and all AES/EBU connections are XLR. "Full-duplex" means that a card can record and play back simultaneously. The rest of the list is straightforward, with one exception: Just because a company says its program works with a particular card, this doesn't mean the software can access all of that card's features. For example, some PC programs can use "any Windows compatible soundcard," but may be able to record on only two channels of a four-channel interface. Be sure that everything is compatible before you settle on your system. —*Marvin Sanders*

KEY
(a) computer platform
(b) recommended hardware
(c) compatibility
(d) analog I/O
(e) digital I/O
(f) sample rates supported
(g) full-duplex
(h) MIDI capable
(i) sync capable
(j) built-in effects for digital audio
(k) upgradable with daughterboards
(l) bundled software/hardware
(m) special features
(n) retail price

Antex Electronics

StudioCard: (a) PC (b) Pentium with full-size PCI slot, 16Mb RAM (c) Windows 95/NT, MMX, Plug & Play (d) 4 line ins and outs: XLR balanced (e) AES/EBU or S/PDIF I/O with optional cable* (f) 6.25-50kHz (g) yes (h) MIDI I/O with optional cable* (i) with optional cable*: MIDI I/O, LTC or VITC I/O, word clock in, composite video I/O (j) no (k) DSP daughterboards to be designed for data compression and effects (l) demonstration and mixing applets; analog I/O breakout cable (m) analog and digital connections/MIDI/enhanced sync capabilities all in one package, time code window bur (n) $1,595.

*Optional cable is one product that breaks out to connections for digital I/O, MIDI, and sync.

Digidesign

AudioMedia II: (a) Mac (b) 68030 Mac with full-size NuBus slot, 8Mb RAM (c) system 7.1 or higher, DAE or Sound Manager (d) 2 line ins and outs: RCA unbalanced (e) S/PDIF I/O (f) 44.1, 48kHz (g) yes (h) no (i) no (j) parametric EQ (k) no (l) Sound Designer II software; 3 stereo RCA cables (m) use analog and digital I/O simultaneously for 4-channels in and out (n) $1,295.

AudioMedia III: (a) Mac, PC (b) Mac: PowerMac with full-size PCI slot, 16Mb RAM; PC: Pentium with full-size PCI slot, 8Mb RAM (c) Mac: system 7.5.2 or higher, DAE or Sound Manager; PC: Windows 3.x/95/NT, Plug & Play, DAE (d) 2 line ins and outs: RCA unbalanced (e) S/PDIF I/O (f) 11.025, 22.05, 44.1, 48kHz (g) yes (h) no (i) no (j) parametric EQ (k) no (l) 3 stereo RCA cables (m) use analog and digital I/O simultaneously for 4-channels in and out, supports DAE for Mac and Windows, analog or digital ports can be configured for sends/returns, software attenuate analog I/O from +6 to –14dB (n) $795.

Digital Audio Labs

CardDplus: (a) PC (b) 486 with 16-bit ISA slot, 4Mb RAM (c) Windows 3.1/95/NT (d) 2 line ins and outs: RCA unbalanced (e) no, but can be used with Digital Only CardD (f) 11.025, 22.05, 32, 44.1, 48kHz (g) yes (h) no (i) no (j) no (k) no (l) no (m) — (n) $795.

Digital Only CardD: (a) PC (b) 486 with 16-bit ISA slot, 4Mb RAM (c) Windows 3.1/95/NT (d) no, but can be used with CardDplus (e) S/PDIF I/O (f) 32, 44.1, 48kHz (g) yes (h) no (i) no (j) no (k) no (l) no (m) — (n) $495.

V8: (a) PC (b) Pentium with 16-bit ISA slot, 16Mb RAM (c) Windows 3.1/95/NT (d) 4 options* (e) 4 options* (f) 44.1, 48kHz; with optional Timing Gear: 38-58kHz (g) yes (h) no (i) with optional Timing Gear: LTC or VITC I/O, word clock I/O, RS-422 out; also* (j) with third-party support of optional DSPs (k) up to 3 DSP Supercharger chips can be plugged into main board, add extra RAM if desired (l) all interfaces come with proper cables* (m) connect multiple interfaces, Wave compatibilty allows V8 to function as multiple soundcards (n) Main Board, $1,795; DSP Supercharger, $495; RAM Induction Module, $295; Timing Gear, $TBA.

*V8 audio interfaces: Big Block, $1,995: 8 ins and outs (1/4" balanced); S/PDIF (coax and optical) and AES/EBU I/O • Deuce Coupe, $695: 2 ins and outs (1/4" balanced); S/PDIF (coax and optical) and AES/EBU I/O • ADAT Custom, $695: ADAT 8-channel optical I/O; ADAT remote control • DA-88 Custom, $TBA: TDIF-1 8-channel digital I/O; DA-88 remote control.

Gadget Labs

Wave/4: (a) PC, (b) Pentium with 16-bit ISA slot, 8Mb RAM, (c) Windows 95, Plug & Play, (d) 4 ins and outs: 1/8" unbalanced, (e) no, (f) 22.05, 44.1, 48kHz, (g) yes, (h) MIDI I/O, (i) MIDI I/O, (j) no, (k) WaveBlaster compatible daughterboards, (l) CoolEdit software; MIDI adaptor cable, (m) includes SoundCache chip with fast SRAM buffering to eliminate DMA incompatibilities, (n) $499.

Korg

1212 I/O: (a) Mac (b) PowerMac with full-size PCI slot, 8Mb RAM (c) system 7.5.3 or higher, Sound Manager* (d) 2 line ins and outs: 1/4" balanced (e) S/PDIF and ADAT optical I/O (f) 44.1, 48kHz (g) yes (h) no (i) word clock and ADAT time code I/O (j) no (k) no (l) Deck II software; breakout cables for S/PDIF, word clock, and ADAT time code I/O (m) word clock and ADAT time code I/O standard (n) $1,250.

*With any software besides Deck II, this card works only under Apple Sound Manager.

Turtle Beach Systems

MultiSound Fiji: (a) PC (b) 486 with 16-bit ISA slot, 8Mb RAM (c) Windows 3.x/95, Plug & Play (d) mic in, stereo line in and out, aux in: 1/8" unbalanced (e) optional S/PDIF I/O (f) 5-48kHz (g) yes (h) MIDI I/O with optional cable (i) MIDI I/O with optional cable (j) no (k) WaveBlaster connector (l) Wave SE II software; 1/8" to female RCA adaptor cable (m) 20-bit DAC/ADC (n) $299 standard, $369 with digital I/O.

MultiSound Pinnacle: (a) PC (b) 486 with 16-bit ISA slot, 8Mb RAM (c) Windows 3.x/95, Plug & Play, MPC-2, GM, MPU-401 (d) mic in, stereo line in and out, aux in: 1/8" unbalanced (e) optional S/PDIF I/O (f) 5-48kHz (g) yes (h) MIDI I/O with optional cable (i) MIDI I/O with optional cable (j) no (k) WaveBlaster connector (l) Voyetra Digital Orchestrator Plus and Wave SE II software; 1/8" to female RCA adaptor cable (m) built-in wavetable Kurzweil MASS synth engine, 20-bit DAC/ADC, EIDE interface (n) $429 standard, $499 with digital I/O.

Manufacturer contact list on page 157

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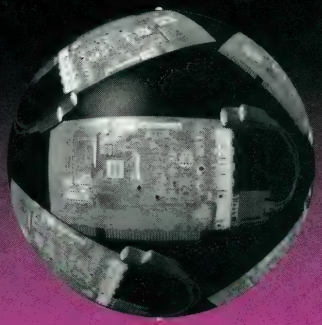

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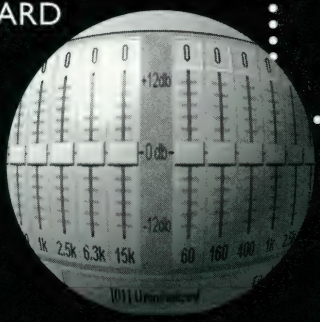

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TO: Chief Engineer
RE: Demo

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2-5 PART HARMONIES
triggered by one voice.
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From the studio to the gig. On the road or at home. The Vocalist Workstation is the hottest new vocal processor to come along since the invention of the microphone! The Vocalist Workstation is an easy to use vocal workstation at your fingertips. *And best of all, it's affordable!*

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READER SERVICE NO. 138

buyer's guide

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MULTITRACK CASSETTE RECORDERS

Will the cassette ever die? Hopefully not, because it's a mighty handy and prevalent medium. While prices for digital recorders have dropped dramatically in recent years, not everyone can afford to spend thousands on their recording systems. In fact, many who can probably shouldn't. Many musicians should consider a cassette multitrack recorder instead of plunging into digital right away. Songwriters who only want to record scratch tracks don't need the fabulous audio quality offered by a state-of-the-art digital recording system. And those who want to learn the technical tricks and techniques used in a pro studio, but don't yet have access to the real thing, can get a good basic education from a cassette multitrack. *—Mark Vail*

KEY
(a) suggested retail price
(b) number of audio tracks
(c) number of input channels
(d) number of EQ bands
(e) number of auxiliary sends/returns
(f) tape speeds
(g) type of noise reduction
(h) manual/auto punch-in
(i) XLR inputs
(j) number of headphone outputs

Fostex
X-18 Multitracker: (a) $369 (b) 4 (c) 4 (d) none (e) 2 (f) 1-7/8 ips (g) Dolby B (switchable) (h) auto (i) no (j) 1.
XR-3 Multitracker: (a) $349 (b) 4 (c) 2 (d) none (e) none (f) 3-3/4 ips (g) Dolby B (switchable) (h) auto (i) no (j) 1.
XR-5 Multitracker: (a) $469 (b) 4 (c) 4 (d) 2 (e) 4 (f) 3-3/4 ips (g) Dolby B (switchable) (h) auto (i) no (j) 1.
XR-7 Multitracker: (a) $579 (b) 4 (c) 6 (d) 2 on inputs 1-4, sweepable mid on inputs 5 & 6 (e) 4 (f) 1-7/8 & 3-3/4 ips (g) Dolby C (switchable) (h) auto (i) no (j) 1.

Superscope
Marantz PMD720: (a) $749 (b) 4 (c) 8 (d) 2 (e) 1 mono send, 1 mono/stereo return (f) 1-7/8 & 3-3/4 ips (g) dbx (h) manual (i) yes (j) 2.
Marantz PMD740: (a) $1,049 (b) 4 (c) 7 (d) 3 w/sweepable midrange (e) 1 mono send, 1 mono/stereo return (f) 1-7/8 & 3-3/4 ips (g) dbx (h) manual (i) yes (j) 2.

TASCAM
134B Syncaset: (a) $1,629 (b) 4 (c) 4 (d) none (e) none (f) 1-7/8 & 3-3/4 ips (g) Dolby B & C (h) manual (i) no (j) 1.
238 Syncaset: (a) $1,899 (b) 8 (c) 8 line-level inputs (d) none (e) none (f) 3-3/4 ips (g) dbx (h) both (i) no (j) none.
238S Syncaset: (a) $2,199 (b) 8 (c) 8 line-level inputs (d) none (e) none (f) 3-3/4 ips (g) Dolby S (h) both (i) no (j) none.
Porta 03 mkII Ministudio: (a) $259 (b) 4 (c) 2 (d) none (e) none (f) 1-7/8 ips (g) Dolby B (h) manual (i) no (j) 1.
Porta 07 Ministudio: (a) $529 (b) 4 (c) 4 (d) 2 (e) 1 (f) 3-3/4 ips (g) dbx (h) manual (i) no (j) 1.
424 mkII Portastudio: (a) $599 (b) 4 (c) 6 (4 mono, 2 stereo) (d) 3 (e) 2 (f) 1-7/8 & 3-3/4 ips (g) dbx (h) both (i) yes (j) 1.
464 Portastudio: (a) $1,049 (b) 4 (c) 8 (4 mono, 4 stereo) (d) 3 (e) 2 (f) 1-7/8 & 3-3/4 ips (g) dbx (h) both (i) yes (j) 1.
488 mkII Portastudio: (a) $1,899 (b) 8 (c) 10 (8 mono, 2 stereo) (d) 3 (e) 2 (f) 3-3/4 ips (g) dbx (h) both (i) yes (j) 1.

Yamaha
MT50: (a) $479 (b) 4 (c) 4 (d) 2 (e) 1/1 (f) 3-3/4 ips (g) dbx (h) manual (i) no (j) 1.
MT4X: (a) $599 (b) 4 (c) 4 (d) 3 (e) 2 mono/2 stereo (f) 1-7/8 & 3-3/4 ips (g) dbx (h) both (i) no (j) 1.
MT8X mkII: (a) $1,549 (b) 8 (c) 24 mixable inputs (d) 3 (e) 2 mono/3 stereo (f) 3-3/4 ips (g) dbx (h) both (i) yes (j) 1.

DAT RECORDERS

Whether you're archiving samples recorded in the field or preparing to send your master off to the pressing plant, a DAT deck is the tool for the job. This year we expanded our questionnaire a bit in order to include audio ins, outs, and connectors, digital I/O types, portability, jog/shuttle wheel, special features, and retail price. *—Randy Alberts*

KEY
(a) audio connector types
(b) digital I/O type
(c) portable (y/n)
(d) jog/shuttle wheel (y/n)
(e) special features
(f) retail price

Fostex
D-5: (a) switchable XLRs (b) S/PDIF, AES/EBU (c) no (d) no (e) can scrub audio using play and ff/rewind transports, three sampling frequencies, TOC functions, ID facilities, 1-bit converters, +4/–10dB switchable ins/outs (f) $1,195.
D-10: (a) +4dB XLR, –10dB RCA (b) S/PDIF, AES/EBU (c) no (d) yes (e) built-in 8MBit RAM, instant start, RAM scrubbing, optional sync card for timecode reading ($800) (f) $2,895.
D-25: (a) balanced XLR (b) AES/EBU, S/PDIF (c) no (d) yes (e) instant start, RAM scrub, full timecode capability, RS-422 communication (f) $7,999.
D-30: (a) balanced XLR (b) AES/EBU, S/PDIF (c) no (d) yes (e) instant start, RAM scrub, full timecode capability, RS-422 communication, industrial transport, large LCD (f) $10,995.

Otari
DTR-8S: (a) +4dB/–10dB switchable balanced XLRs (b) S/PDIF, AES/EBU (c) no (d) no (e) three selectable sampling frequencies, 300X play speed search, SCMS-free, remote control, start/end/skip ID & 60-character titling (f) $1,495.
DTR-90T Timecode DAT: (a) balanced XLRs (b) S/PDIF, AES/EBU (c) no (d) yes (e) varispeed, remote control, quick start memory optional, independent recording on each track (f) $10,393.

Panasonic
SV-3800: (a) XLR, RCA, coaxial/optical (b) S/PDIF, AES/EBU (c) no (d) yes (e) 20-bit equivalent D-A converters, skip and PNO search, single program play feature, selectable digital outputs from front panel, remote included (f) $1,695.
SV-3900: (a) XLR, RCA (b) S/PDIF, AES/EBU (c) no (d) yes (e) computer-controllable via RS-422 port, multiple machine use via ES-bus serial control (f) $2,895.
SV-4100: (a) XLR, RCA, coaxial/optical (b) S/PDIF, AES/EBU (c) no (d) yes (e) instant start, external sync, 20-bit equivalent D-A converters, remote included (f) $2,950.

Sony Electronics
DTC-A6: (a) RCA, coaxial/optical (b) none (c) no (d) no (e) super bit mapping, rackmountable, wireless remote control included (f) $995.
DTC-A7: (a) balanced XLR (b) IEC type II, EIAJ (c) no (d) no (e) absolute time recording, three sampling frequencies, rack-mountable (f) $1,125.
DTC-A8: (a) unbalanced RCA (b) IEC type II, EIAJ (c) no (d) no (e) pulse A-D analog input, remote footswitch control, three sampling frequencies, rack-mountable (f) $1,345.
DTC-59ES: (a) unbalanced RCA, coaxial digital in (b) AES/EBU (c) no (d) no (e) absolute time recording, SCMS, 32kHz sampling, remote included (f) $820.
DTC-60ES: (a) unbalanced RCA, coaxial digital in/out (b) AES/EBU (c) no (d) no (e) absolute time recording, SCMS, 44.1kHz sampling, remote included (f) $1,200.
DTC-200ES: (a) unbalanced RCA, coaxial digital in/out (b) AES/EBU (c) no (d) no (e) 4 heads, mic input, counter memory, absolute time recording, SCMS, 44.1kHz sampling, remote included (f) $2,500.
PCM-2600: (a) balanced XLR (b) S/PDIF, AES/EBU (c) no (d) no (e) high-bit pulse A-D/D-A converters, wireless or wired remote capability, three sampling frequencies, rack-mountable (f) $1,875.
PCM-2800: (a) balanced XLR (b) AES/EBU, IEC type I (c) no (d) no (e) 4-head construction, wireless remote included, three sampling frequencies, rack-mountable (f) $2,695.
PCM-E7700 DAT Workstation: (a) balanced XLR (b) AES/EBU (c) yes (d) yes (e) internal SMPTE format, realtime jog, non-destructive editing, EDLs held in backup memory, laptop design, extensive software features (f) $9,995.
PCM-7010: (a) 9-pin serial & 37-pin parallel, no analog (b) AES/EBU (c) no (d) no (e) high-end editing-oriented DAT with SMPTE/EBU record and read, instant start playback, 4-head construction, rack-mountable, 32kHz sampling (f) $4,525.
PCM-7030 PAC: (a) 9-pin serial & 37-pin parallel, no analog (b) AES/EBU (c) no (d) yes (e) high-end editing-oriented DAT with SMPTE/EBU record and read, instant start playback, 4-head construction, rack-mountable, three sampling frequencies (f) $9,950.
PCM-7050 PAC: (a) 9-pin serial & 37-pin parallel, no analog (b) AES/EBU (c) no (d) yes (e) high-end editing-oriented DAT with SMPTE/EBU record and read, instant start playback, 4-head construction, rack-mountable, three sampling frequencies (f) $12,200.
TCD-D10 Pro II: (a) balanced XLR/RCA (b) AES/EBU (c) yes (d) no (e) switchable mic/line inputs, mic low cut filter/limiter, built-in speaker, one-hour portable operation (f) $4,000.
TCD-D8 DAT Walkman: (a) digital coaxial (b) no (c) yes (d) no (e) LCD display, up to four hours record time on four AA batteries (f) $800.

TASCAM
DA-20: (a) –10dB unbalanced RCA (b) S/PDIF (c) no (d) no (e) entry-level model, defeatable SCMS, user-bit accessible (f) $1,099.
DA-30 Mk. II: (a) +4dB balanced XLR, –10dB unbalanced RCA (b) S/PDIF, AES/EBU (c) no (d) yes (e) selectable copy ID (f) $1,599.
DA-60 Mk. II: (a) +4dB balanced XLR, –10dB unbalanced RCA (b) AES/EBU (c) no (d) yes (e) four heads, synchronizable, preview feature for instant record start, jog wheel is used for data entry (f) $6,499.
DA-P1: (a) +4db balanced XLR, –10db unbalanced RCA (b) S/PDIF (c) yes (d) yes (e) battery-operable, SCMS-free, built-in limiter (f) $1,899.

Manufacturer contact list on page 157

MIXERS

If your studio has more than one audio source, you *need a mixer.* As with the mixers section in last year's Buyer's Guide, we had to limit the universe, so we've only provided information on mixers with eight buses or fewer. However, we were able to cover a few more essential features — the list below includes the number of channels, bus outputs, tape returns, auxiliary sends, stereo returns, and EQ bands (along with mid-sweep info). We assembled the list alphabetically by manufacturer, with their product lines arranged by price. But remember, this information is only intended to get you started in your mixer search; you should contact the manufacturer for more complete specs before making your choice. A couple of manufacturers did not respond to our constant pestering for information, so we were unable to include them. —*Debbie Greenberg*

KEY
number of:
(a) channels
(b) bus outputs
(c) tape returns
(d) auxiliary sends
(e) stereo returns
(f) EQ bands/mid-sweep (y/n)
(g) retail price

Alesis
Studio 12R: (a) 12 (b) 2 (c) 0 (d) 2 (e) 1 (f) 2/no (g) $449.

Allen & Heath
GR1-Zone Mixer: (a) 6 (b) 3 (c) 0 (d) 0 (e) 0 (f) 0/no (g) $995.
GL2: (a) 10 mono, 2 stereo (b) 4 (c) 2 stereo (d) 6 (e) 4 mono (f) 4/yes (g) $1,595.
GL4: (a) 24-40 (b) 8 (c) 0 (d) 10 (e) 8 (f) 0/no (g) $8,995-$15,795.
GL2000: (a)12, 16, 24 (b) 4 (c) 2 stereo (d) 6 (e) 2 (f) 4/yes (g) $2,495-$3,995.
GL3000: (a) 16, 24, 32, 40 (b) 8 (c) 2 stereo (d) 8 (e) 2 (f) 4/yes (g) $3,995-$8,495.

AMEK U.S. Operations
TAC B2: (a) 16, 28 (b) 4 (c) 0 (d) 6 (e) 4 (f) 4/yes x 2 (g) $9,143, $13,453.
TAC Bullet: (a) 16, 28 (b) 8 (c) 0 (d) 6 (e) 6 (f) 4/yes x 2 (g) $10,467, $14,564.

ART (Applied Research and Technology)
Phantom 2408: (a) 24 input,16 channel (b) 4 (c) 2 (d) 8 (e) 0 (f) 4/no (g) $1,199.

Ashly Audio
LX-308: (a) 8 stereo, 16 mono (b) 3 (c) 2 (d) 2 (e) 2 (f) 0/no (g) $499.99.
MX-206: (a) 6 stereo (b) 3 (c) 1 (d) 1 (e) 1 (f) 0/no (g) $599.99.
MX-508: (a) 8 stereo (b) 3 (c) 3 (d) 2 (e) 2 (f) 3/yes (g) $1,399.99.

Audio Centron
ACM842: (a) 4 mic, 2 stereo (b) 2 (c) 2 (d) 2 (e) 2 sets (f) 2/no (g) $360.
ACM-KB: (a) 1 mic, 5 stereo (b) 2 (c) 2 (d) 2 (e) 2 sets (f) 2/no (g) $360.
ACM-DM Drum Mixer: (a) 6 mic/line (b) 2 (c) 2 (d) 2 (e) 2 sets (f) 2/no (g) $360.
ACM1262: (a) 6 mic, 3 stereo (b) 2 (c) 2 (d) 2 [1 pre, 1 post] (e) 2 sets (f) 3/no (g) $400.
ACM1262D (w/ DSP): (a) 6 mic, 3 stereo (b) 2 (c) 2 (d) 2 (e) 2 sets (f) 3/no (g) $625.
ACM1262P (powered version): (a) 6 mic, 3 stereo (b) 2 (c) 2 (d) 2 (e) 2 sets (f) 3/no (g) $800.
ACM1262PD (powered w/ DSP): (a) 6 mic, 3 stereo (b) 2 (c) 2 (d) 2 (e) 2 sets (f) 3/no (g) $985.

Behringer
MX 602: 2 in/6 out splitter, 8 in/2 out mixer, 6 in/6 out amp buffer, $279.99.
Ultralink MX 662: (a) 6 (b) 2 (c) 0 (d) 0 (e) 0 (f) 0/no (g) $219.99.
Eurorack MX 1602: (a) 4 mono, 4 stereo (b) 2 (c) 2 (d) 2 (e) 2 (f) 2/no (g) $299.99.
Eurorack MX 2802: (a) 28 (b) 2 (c) 0 (d) 4 (e) 4 (f) 3/no (g) $699.99.
Eurorack MX 2642: (a) 26 (b) 4 (c) 4 stereo (d) 6 (e) 4 (f) 3/yes (g) $799.99.
Eurodesk MX 3282: (a) 32 [24 mono, 4 stereo] (b) 8 (c) 0 (d) 8 (e) 4 stereo (f) 3/yes (g) $1,995.
Eurodesk MX 8000: (a) 24, 48 (b) 8 (c) 24 (d) 6 (e) 6 (f) 4/yes (g) $2,795.

Carvin
SM162: (a) 16 (b) 2 (c) 1 (d) 2 (e) 2 (f) 3/no (g) $299.
CX-Series (rack): (a) 4, 6, 8, 12 (b) 2 (c) 1 (d) 2 (e) 2 (f) 3/no (g) $499-$1,399.
DX-Series: (a) 16, 24 (b) 4 (c) 1 (d) 4 (e) 3 (f) 3/yes (g) $1,795-$2,295.

DDA
CS3: (a) 16, 24, 32, 40 (b) 4 (c) 0 (d) 6 (e) 4 stereo (f) 3/yes (g) $3,990 and up.
DDA Interface: (a) 8, 16, 24, 32, 40 (b) 4 (c) 8 (d) 6 (e) 2 (f) 4/yes x 2 (g) $4,000 and up.

DOD Electronics
822 XL/RM: (a) 8 (b) 0 (c) 1 [l/r] (d) 2 effect, 1 monitor (e) 1 (f) 2/no (g) $449.95.
1222 XL/RM: (a) 12 (b) 0 (c) 1 [l/r] (d) 2 effect, 1 monitor (e) 1 (f) 2/no (g) $599.95.

Fender
PX-2200 Series: (a) 8, 12, 16 (b) 4 (c) 2 (d) 1 (e) 4 (f) 3/no (g) $1,650-$2,390.
MX-5200 Series: (a) 8, 16, 24, 32 (b) 4 group outs, stereo, 1 mono (c) 4 (d) 6 (e) 4 stereo or mono (f) 3/yes (g) $1,979.99-$3,259.99.

Furman Sound
SM-3 Stereo Mixer w/ Ducking: (a) 3 stereo line, 1 mic (b) 1 stereo (c) 0 (d) 0 (e) 0 (f) 0/no (g) $199.
MM-4A: (a) 4 mono (b) 1 (c) 1 (d) 1 (e) 1 (f) 0/no (g) $339.
MM-4AB: (a) 4 balanced mono (b) 1 (c) 1 (d) 1 (e) 1 (f) 0/no (g) $379.
MM-8A: (a) 4 stereo (b) 2 (c) 1 (d) 1 (e) 1 (f) 0/no (g) $399.
MM-8AB: (a) 4 balanced stereo (b) 2 (c) 1 (d) 1 (e) 1 (f) 0/no (g) $445.

Generalmusic
Pick Pad: (a) 6 mono, 2 stereo (b) 2 pairs of stereo outs (c) 1 (d) 1 (e) 1 (f) 2/no (g) $399.
Groove 14 + 6: (a) 14 mic line, 6 stereo line (b) L&R, mono, four group (c) 4 (d) 6 (e) 6 plus 14 inserts (f) 3/yes (g) $2,825.
Groove 20 + 8: (a) 20 mic line, 8 stereo line (b) L&R, mono, four group (c) 4 (d) 6 (e) 6 plus 20 inserts (f) 3/yes (g) $3,495.
Groove 28 + 8: (a) 28 mic line, 8 stereo line (b) L&R, mono, four group (c) 4 (d) 6 (e) 6 plus 28 inserts (f) 3/yes (g) $4,325.

Korg USA
Soundlink DRS 168RC: (a) 16 (b) 8 (c) up to 16 (d) 2 (e) 2 (f) 3/yes (g) $3,499.

Mackie Designs
MS1202-VLZ: (a) 4 mono, 4 stereo (b) 4 (c) 2 [l/r] (d) 2 (e) 2 (f) 3/no (g) $429.
MS1402-VLZ: (a) 6 mono, 4 stereo (b) 4 (c) 2 [l/r] (d) 2 (e) 2 (f) 3/no (g) $599.
LM3204E (Channel Expander): (a) 16 stereo (b) uses main board buses (c) 0 (d) 4 (e) 4 (f) 3/no (g) $899.
LM3204: (a) 16 stereo (b) 4 (c) 2 [l/r] (d) 4 (e) 4 (f) 3/no (g) $999.
CR1604-VLZ: (a) 16 (b) 4 + l/r mains (c) 2 [l/r] (d) 6 (e) 4 (f) 3/yes (g) $1,199.
SR24•4/32•4: (a) 24, 32 (b) 4 + l/r mains (c) 2 [l/r] (d) 6 (e) 4 (f) 3/yes (g) $1,599.
24E (Channel Expander): (a) 24 (b) uses main board buses (c) 0 (d) 6 (e) uses main board (f) 4/yes (g) $2,999.
16•8: (a) 16 (b) 8 (c) 2 [l/r] (d) 6 (e) 6 (f) 4/yes (g) $3,799.
24•8 Bus: (a) 24 (b) 8 (c) 2 [l/r] (d) 6 (e) 6 (f) 4/yes (g) $3,999.
32•8 Bus: (a) 32 (b) 8 (c) 2 [l/r] (d) 6 (e) 6 (f) 4/yes (g) $4,999.

Mark of the Unicorn
MIDI Mixer 7s (MIDI-controlled): (a) 7 stereo (b) 2 (c) 0 (d) 2 stereo (e) 2 (f) 2/no (g) $695.

Midiman
MiniMixer (battery-powered): (a) 8 (b) 1 stereo (c) 0 (d) 0 (e) 0 (f) 0/no (g) $99.95.
MultiMixer 6: (a) 6 (b) 1 stereo, headphone stereo (c) 9 (d) 0 (e) 0 (f) 0/no (g) $99.95.
MixMan 12: (a) 12 (b) 2 (c) 0 (d) 1 (e) 1 (f) 3/no (g) $199.95.
MicroMixer 18: (a) 24 (b) 1 stereo, headphone stereo (c) 0 (d) 12 stereo sends (e) 1 stereo return, 1 mono return (f) 0/no (g) $299.95.

Niche
ACM Audio Control Module (MIDI-controlled): (a) 8 (b) 8 (c) ??? (d) 0 (e) 0 (f) ???/??? (g) $499.
Automation Station (MIDI-controlled): (a) 16 (b) 16 (c) ??? (d) 0 (e) 0 (f) ???/??? (g) $799.

Panasonic/Ramsa
WR-S4412A: (a) 12 (b) 4 (c) 4 (d) 4 aux plus ea. input (e) 0 (f) 3/yes (g) $1,995.
WR-S4416A: (a) 16 (b) 4 (c) 4 (d) 4 aux plus ea. input (e) 0 (f) 3/yes (g) $2,395.
WR-S4424A: (a) 24 (b) 4 (c) 4 (d) 4 aux plus ea. input (e) 0 (f) 3/yes (g) $3,195.
WR-C4512: (a) 12 (b) 4 bus plus 8 matrix (c) 4 (d) 4 aux plus ea. input (e) 0 (f) 3/yes (g) $3,195.
WR-C4520: (a) 20 (b) 4 bus plus 8 matrix (c) 4 (d) 4 aux plus ea. input (e) 0 (f) 3/yes (g) $3,995.
WR-S4412S: (a) 12 [8 mono, 4 stereo] (b) 4 (c) 4 (d) 4 (e) 4 (f) 3/yes (g) $2,295.
WR-S4416S: (a) 16 [12 mono, 4 stereo] (b) 4 (c) 4 (d) 4 (e) 4 (f) 3/yes (g) $2,695.
WR-S4424S: (a) 24 [20 mono, 4 stereo] (b) 4 (c) 4 (d) 4 (e) 4 (f) 3/yes (g) $3,495.

Peavey Audio Media Research
RSM 2462: (a) up to 40 (b) 2 (c) 0 (d) 4 mono, 2 stereo (e) 4 (f) 3/no (g) $1,799.99.
PS 2482: (a) 24 (b) 8 (c) 24 (d) 8 (e) 8 (f) 4/2 (g) $4,999.99.

Peavey Electronics
LM 8S: (a) 8 (b) 2 (c) 0 (d) 1 (e) 0 (f) 0/no (g) $224.99.
LM 16S: (a) 16 [line inputs - stereo] (b) 2 (c) 0 (d) 1 (e) 0 (f) 0/no (g) $349.99.
Unity 300: (a) 12 (b) 2 (c) 1 (d) 2 (e) 2 (f) 2/no (g) $299.99.
Unity 500: (a) 14 (b) 2 (c) 0 (d) 2 (e) 3 (f) 0/no (g) $349.99.
Unity 1002: (a) 8, 12 (b) 2 (c) 0 (d) 2 (e) 2 (f) 0/no (g) $399.99, $499.99.
Unity 2002: (a) 12, 16, 24 (b) 2 (c) 0 (d) 4 (e) 3 (f) 0/no (g) $549.99, $699.99, $899.99.
RSM 1662: (a) 16 (b) 2 (c) 0 (d) 6 (e) 6 (f) 0/no (g) $1,699.99.
SRC 4026FC: (a) 26 (b) 4 (c) 1 (d) 6 (e) 4 (f) 4/no (g) $1,699.99.
SRC 4034FC: (a) 34 (b) 4 (c) 1 (d) 6 (e) 4 (f) 4/no (g) $2,199.99.
SRC 6024: (a) 24 (b) 6 (c) 1 (d) 6 (e) 6 (f) 4/yes (g) $2,499.99.
SRC 6032: (a) 32 (b) 6 (c) 1 (d) 6 (e) 6 (f) 4/yes (g) $2,999.99.

Phonic Corp.
MM122: (a) 12 (b) 2 (c) 1 (d) 2 (e) 2 stereo (f) 2/no (g) $349.
PMC 802B: (a) 8 (b) 2 (c) 0 (d) 3 (e) 1 [dual mono] (f) 3/no (g) $599.
PMC 1202B: (a) 12 (b) 2 (c) 0 (d) 3 (e) 1 [dual mono] (f) 3/no (g) $819.
PMC 1602B: (a) 16 (b) 2 (c) 0 (d) 3 (e) 1 [dual mono] (f) 3/no (g) $999.
PMC 2402B: (a) 24 (b) 2 (c) 0 (d) 3 (e) 1 [dual mono] (f) 3/no (g) $1,299.
PMD 800: (a) 10 (b) 2 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $1,299.
M1642: (a) 16 (b) 4 (c) 2 (d) 6 (e) 2 stereo (f) 3/yes (g) $2,099.
M2442: (a) 24 (b) 4 (c) 2 (d) 6 (e) 2 stereo (f) 3/yes (g) $2,499.

Rane
SM26B: (a) 6 (b) 2 (c) 0 (d) 0 (e) 2 (f) 0/no (g) $399.
SM82: (a) 8 stereo (b) 1 stereo (c) 0 (d) 1 stereo (e) 1 stereo (f) 0/no (g) $599.

Roland
RX-62 Stereo Mixer: (a) 6 (b) 2 (c) 0 (d) 1 (e) 2 mono, 1 stereo (f) 0/no (g) $245.
RX-82 Stereo Mixer: (a) 8 (b) 2 (c) 0 (d) 2 (e) 2 mono, 1 stereo (f) 2/no (g) $345.
PA-410 Powered Mixer: (a) 10 [8 mono, 2 stereo] (b) 2 (c) 0 (d) 2 [+ 2 recording outs] (e) 2 mono returns [1 stereo] (f) 3/no (g) $1,495.

Rolls Corp.
MX902: (a) 9 (b) 2 (c) 1 stereo (d) 2 (e) 2 (f) 2/no (g) $250.
RM81: (a) 8 (b) 1 (c) 0 (d) 1 (e) 1 (f) 1/no (g) $290.
RM65: (a) 6 (b) 2 (c) 0 (d) 2 (e) 1 (f) 2/no (g) $320.
MX1204: (a) 12 (b) 4 (c) 1 stereo (d) 2 (e) 2 (f) 3/no (g) $449.99.

Ross Systems
RCS 1402: (a) 14 (b) 2 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $599.
RCS 802: (a) 8 (b) 2 (c) 2 (d) 3 (e) 2 (f) 3/no (g) $620.
RCS 1202: (a) 12 (b) 2 (c) 2 (d) 3 (e) 2 (f) 3/no (g) $820.
RCS 1602: (a) 16 (b) 2 (c) 2 (d) 3 (e) 2 (f) 3/no (g) $1,050.
RCS 2402: (a) 24 (b) 2 (c) 2 (d) 3 (e) 2 (f) 3/no (g) $1,300.
RCS 2842: (a) 28 (b) 4 (c) 8 (d) 8 (e) 8 (f) 4/yes (g) $3,295.

Manufacturer contact list on page 157

THINK OF IT AS $22 AN INPUT, NOT COUNTING ALL THE COOL STUFF.

PL 1602 RACKMOUNT LINE MIXER

- A versatile 16-channel, 2-bus mic/line mixer with smooth, transparent audio and all the quality features you wanted but *never thought* you'd get—for only $349!

- Precise 2-band equalization on each channel.
- 2 Aux sends to put more *flex* in your mix.
- 2 balanced XLR mic inputs with local trim controls, not your typical item for this type of mixer.
- 8 balanced stereo line ins to satisfy your endless craving for more inputs.
- High-quality 4560 op amps for clear, quiet sonic performance.
- 2 stereo effects returns with front panel level and balance controls for interfacing with outboard effects.
- Headphone output with individual gain control.
- 2 balanced main L/R outputs with 56 mm faders.

WHAT'S NEW?

Samson's "maximum" line mixer—the PL 2404. 24 inputs of crystal-clear audio into 4 bus outs with 3-band EQ, 2 stereo Aux sends, 4 assignable stereo effects returns, Mute and Solo and more on each channel, 2 balanced XLR mic inputs with local trim controls, plus 10-segment level metering and solo status LEDs, Balanced Stereo Main and Control Room outs, 4 channel inserts and 4 bus inserts for expanding. The real deal for an unreal $629.

SAMSON®

Get up to speed on the fastest-growing line in Audio by dialing 1-800-328-2882, faxing (516) 364-3888 or writing Samson Technologies Corp., P.O. Box 9031, Syosset, NY 11791-9031.

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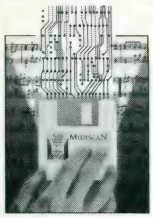
READER SERVICE NO. 139

MIDISCAN®
FOR WINDOWS



reads music, plays back and transposes MIDI files all inside one easy-to-use package. Scan and Play with 90-98% accuracy!

VERSION 2.5 SCAN & PLAY

MIDISCAN is compatible with all TWAIN scanners and MIDI software. With v2.5, you can save your music as either MIDI files or choose the revolutionary NIFF notation file format, soon to be supported by Encore®, Cakewalk® and most other music programs. ***$299.***

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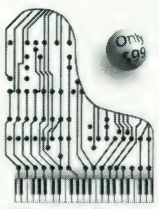

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MIXERS

Samson Audio
Mixpad 9 Ultra Compact Mixer: (a) 9 (b) 2 (c) 0 (d) 2 (e) 1 (f) 2/no (g) $249.99.
Mixpad 12 Ultra Compact Mixer: (a) 12 (b) 2 (c) 0 (d) 2 (e) 1 (f) 2/no (g) $399.99.
PL 1602 Line Mixer: (a) 8 stereo (b) 2 (c) 0 (d) 2 (e) 2 (f) 2/no (g) $349.99.
PL 2404 Line Mixer: (a) 24 (b) 4 (c) 0 (d) 4 (e) 4 (f) 3/no (g) $629.99.
MPL 1502 Compact Mixer: (a) 15 (b) 2 (c) 0 (d) 2 (e) 2 (f) 3/no (g) $349.99.
MPL 1640 Compact Mixer: (a) 16 (b) 4 (c) 0 (d) 3 (e) 3 (f) 3/no (g) $629.99.
MPL 2242 Rackmount Mixer: (a) 22 (b) 4 (c) 0 (d) 6 (e) 4 (f) 4/no (g) $879.99.

Sony
MXP-210: (a) 8 (b) 4 [2 line, 2 monitor] (c) ??? (d) 2 (e) 2 (f) ???/??? (g) $2,525.
MXP-290: (a) 8 (b) 2 (c) ??? (d) 2 (e) 2 (f) ???/??? (g) $4,525.

Soundcraft
K1: (a) 8, 16, 24, 32 (b) 4 (c) 4 (d) 6 (e) 2 [stereo inputs option] (f) 4/yes x 2 (g) $3,000-$7,600.
K2: (a) 24, 32, 40 (b) 8 (c) 4 (d) 8 (e) 4 (f) 5/yes x 2 (g) $TBA.
K3: (a) 16, 24, 32, 40, 48 (b) 8 (c) 8 (d) 8 (e) 4 [stereo inputs option] (f) 4/yes [all] (g) $13,000-$34,000.
Ghost LE & Ghost (w/ MMC, mute automation): (a) 24 or 32 + 24-ch expander (b) floating 8-bus architecture (c) 24 or 32, plus 24-ch expander (d) 10 [6 mono + 2 stereo] (e) 4 (f) 4/yes x 2 (g) $4,350 - $6,250.
Delta DLX: (a) 8, 16, 24, 32 (b) 4 (c) 4 (d) 4 (e) 2 (f) 4/yes x 2 (g) $5,000-$12,500.
Venue II: (a) 16, 24, 32, 44 (b) 8 (c) 8 (d) 6 (e) 4 (f) 4/yes x 2 (g) $10,800-$21,500.

SoundTech
4150: (a) 4 (b) 3 (c) 2 (d) 1 (e) 1 (f) 2/no (g) $579.90.
306D: (a) 6 (b) 3 (c) 2 (d) 1 (e) 1 (f) 2/no (g) $899.90.
ST12-2: (a) 12 (b) 4 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $514.90.
ST16-2: (a) 16 (b) 4 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $719.90.
QuickMix QM6: (a) 6 (b) 1 (c) 2 (d) 1 (e) 1 (f) 2/no (g) $399.90.
MegaMix MM6: (a) 6 (b) 2 (c) 2 (d) 3 (e) 1 (f) 3/no (g) $699.90.
MegaMix MM6D: (a) 6 (b) 2 (c) 2 (d) 3 (e) 1 (f) 3/no (g) $799.90.
MegaMix MM10SD: (a) 10 (b) 3 (c) 2 (d) 4 (e) 1 (f) 3/no (g) $1,149.90.
MetroMix M630: (a) 6 (b) 5 (c) 2 (d) 3 (e) 1 (f) 3/no (g) $849.90.
MetroMix M830: (a) 8 (b) 5 (c) 2 (d) 3 (e) 1 (f) 3/no (g) $899.90.
MetroMix M660SB (box), M660 (rack): (a) 6 (b) 5 (c) 2 (d) 3 (e) 1 (f) 3/no (g) $1,159.90.
MetroMix M860SB (box), M860 (rack): a) 8 (b) 5 (c) 2 (d) 3 (e) 1 (f) 3/no (g) $1,249.90.
TransMix ST122T: (a) 12 (b) 5 (c) 2 (d) 3 (e) 2 (f) 3/yes (g) $999.90.
TransMix ST162T: (a) 16 (b) 5 (c) 2 (d) 3 (e) 2 (f) 3/yes (g) $1,229.90.
TransMix PC1250T: (a) 12 (b) 5 (c) 2 (d) 3 (e) 2 (f) 3/yes (g) $1,999.90.

Soundtracs
Topaz 12-4: (a) 12 (b) 4 (c) 1 stereo (d) 2 (e) 2 (f) 3/no (g) $449.
Topaz 14-4: (a) 14 (b) 4 (c) 1 stereo (d) 2 (e) 2 (f) 3/no (g) $599.
Topaz 24-4: (a) 24 (b) 4 (c) 1 stereo (d) 2 (e) 2 (f) 3/no (g) $1,099.
Maxi 4 24-4-2: (a) 24 (b) 4 (c) 1 stereo (d) 8 (e) 4 (f) 4/yes (g) $2,999.
Maxi 4 32-4-2: (a) 32 (b) 4 (c) 1 stereo (d) 8 (e) 4 (f) 4/yes (g) $3,649.
Maxi 8 x 24: (a) 24 (b) 8 (c) 1 stereo (d) 8 (e) 4 (f) 4/yes (g) $4,229.
Maxi 8 x 32: (a) 32 (b) 8 (c) 1 stereo (d) 8 (e) 4 (f) 4/yes (g) $4,929.
Project 8 x 24: (a) 24/48 (b) 8 (c) 24 (d) 6 (e) 4 (f) 4/yes [2-band on 2nd input] (g) $3,999.
Project 8 x 32: (a) 32/64 (b) 8 (c) 32 (d) 6 (e) 4 (f) 4/yes [2-band on 2nd input] (g) $4,999.

Speck Electronics
Xtramix-CX: (a) 40+ (b) 8 (c) 8 (d) 8 (e) 8 (f) 0/no (g) $4,215.
Model SSM-24: (a) 24 (b) 2 (c) 0 (d) 8 (e) 8 (f) 3/no (g) $4,930.
Model SSM-56: (a) 56 (b) 2 (c) 0 (d) 8 (e) 8 (f) 3/yes (g) $9,310.

Spirit by Soundcraft
Folio Notepad: (a) 8 (b) mix out (c) 1 stereo (d) 1 (e) 1 (f) 2/no (g) $249.95.
Folio SX: (a) 16 (b) 4 (c) 1 stereo (d) 3 (e) 1 (f) 3/yes (g) $769.95.
Protracker: (a) 8 (b) 0 (c) 8 (d) 1 (e) 1 (f) 0/no (g) $999.95.
Powerstation: (a) 8 mono, 2 stereo (b) 0 (c) 1 (d) 2 (e) 1 (f) 3/yes (g) $1,599.95.
Studio "8 Bus": (a) 16, 24, 32 (b) 8 (c) 1 (d) 4 effects, 2 foldback (e) 4 (f) 4/no (g) $2,999.95-$4,599.95.
Live 4² (Mark 2): (a) 12, 16, 24, 32, 40 (b) 4 (c) 2 (d) 6 (e) 4 (f) 4/no (g) $1,999.95-$7,299.95.
Spirit 8: (a) 14, 24, 32, 40 (b) 8 bus + mix (c) 2 stereo (d) 6 (e) 8 (f) 4/no (g) $4,299.95-$8,299.95.

Studiomaster
Diamond Club 62RDC: (a) 6 (b) 2 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $399.95.
Diamond Club 82RDC: (a) 8 (b) 2 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $529.95.
Diamond Club 122RDC: (a) 12 (b) 2 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $649.95.
Diamond Club 162DC: (a) 16 (b) 2 (c) 2 (d) 2 (e) 2 (f) 3/no (g) $749.95.
Diamond Pro 83RDP: (a) 8 (b) 3 (c) 2 (d) 4 (e) 3 (f) 3/no (g) $759.95.
Diamond Pro 123RDP/A: (a) 12 (b) 3 (c) 2 (d) 4 (e) 3 (f) 3/no (g) $959.95.
Diamond Pro 163DP: (a) 16 (b) 3 (c) 2 (d) 4 (e) 3 (f) 3/no (g) $1,199.95.
Diamond Pro 1643DP: (a) 16 (b) 4 (c) 2 (d) 4 (e) 3 (f) 3/no (g) $1,695.
Diamond Pro 2443DP: (a) 24 (b) 4 (c) 2 (d) 4 (e) 3 (f) 3/no (g) $2,195.
Compact 42DC-XLR: (a) 4 (b) 2 (c) 0 (d) 0 (e) 0 (f) 0/no (g) $129.
Pro-2 123: (a) 12 (b) 3 (c) 2 (d) 5 (e) 2 (f) 3/yes (g) $849.
Pro-2 163: (a) 16 (b) 3 (c) 2 (d) 5 (e) 2 (f) 3/yes (g) $995.
Trilogy TR166: (a) 12 (b) 4 (c) 2 (d) 6 (e) 4 (f) 3/yes (g) $1,195.
Trilogy TR206: (a) 16 (b) 4 (c) 2 (d) 6 (e) 4 (f) 3/yes (g) $1,395.
Star System: (a) 18 (b) 2 (c) 8 (d) 4 (e) 9 (f) 3/no (g) $2,250.
Mixdown Classic MD8C-16: (a) 16 (b) 8 (c) 16 (d) 6 (e) 9 (f) 3/yes x 2 (g) $2,495.
Mixdown Classic MD8C-24: (a) 24 (b) 8 (c) 16 (d) 6 (e) 9 (f) 3/yes x 2 (g) $2,995.
Mixdown Classic MD8C-32: (a) 32 (b) 8 (c) 16 (d) 6 (e) 9 (f) 3/yes x 2 (g) $3,595.
P7-16: (a) 16 (b) 8 (c) 16 (d) 6 (e) 4 (f) 4/yes x 2 (g) $4,295.
P7-24: (a) 24 (b) 8 (c) 24 (d) 6 (e) 4 (f) 4/yes x 2 (g) $5,945.
P7-32: (a) 32 (b) 8 (c) 32 (d) 6 (e) 4 (f) 4/yes x 2 (g) $7,595.
P7-40: (a) 40 (b) 8 (c) 40 (d) 6 (e) 4 (f) 4/yes x 2 (g) $9,245.

TASCAM
M-08: (a) 8 [4 mono, 4 stereo] (b) L-R, master only (c) 2-track input (d) 2 (e) 2 (f) 2/no (g) $349.
M-1600: (a) 16, 24 (b) 8 (c) 16, 24 (d) 5 (e) 4 (f) 3/yes (g) $1,699, $2,199.
M-2600MKII: (a) 16, 24, 32 (b) 8 (c) 16, 24, 32 (d) 6 (e) 2 (f) 4/yes (g) $2,999, $3,899, 4,699.
M-3700: (a) 24, 32 (b) 8 (c) 24, 32 (d) 6 (e) 4 (f) 4/yes (g) $14,999, $16,999.

Yamaha
MM1402: (a) 6 mono mic-line, 4 stereo line (b) 1 stereo (c) 0 (d) 2 (e) 2 (f) 3/no (g) $449.
RM800-16 Analog Recording Console: (a) 16 (b) 8 (c) 16 (d) 6 (e) 4 (f) 3/yes (g) $1,699.
RM800-24 Analog Recording Console: (a) 24 (b) 8 (c) 24 (d) 6 (e) 4 (f) 3/yes (g) $2,399.
ProMix 01 Programmable Mixer: (a) 18 (b) 2 (c) 0 (d) 4 (e) 2 (f) 3/yes [all] (g) $2,199.
02R Digital Recording Console: (a) 24 (b) 8 (c) 32 (d) 8 (e) 2 (f) 4/yes [all] (g) $8,699.
MX200 Series: (a) up to 24 (b) 1 stereo (c) 0 (d) 4 (e) 2 (f) 3/no (g) $1,099 for 24 inputs.
MX400 Series: (a) up to 24, plus 4 stereo inputs (b) 4 (c) 0 (d) 5 (e) 4 (f) 3/yes (g) $2,699 for 24 inputs.
M2000 Series: (a) up to 40, plus 2 stereo inputs (b) 8 (c) 8 (d) 6 (e) 4 (f) 4/yes x 2 (g) $17,999 for 40 channels.

Yorkville Sound
50K: (a) 2 (b) 0 (c) 1 (d) 1 (e) mono unit (f) 2/no (g) $369.
100K: (a) 3 (b) 0 (c) 1 (d) 1 (e) mono unit (f) 2/no (g) $579.
300K: (a) 5 plus aux. in [RCA] (b) 2 stereo [line out, tape out], 1 mono amp in (c) 1 (d) 2 (e) 2 (f) 2 per channel/no (g) $1,149.
MM-4: (a) 4 (b) 0 (c) 1 (d) 1 (e) 0 (f) 3/no (g) $449.

Manufacturer contact list on page 157

MM-6: (a) 6 (b) 0 (c) 2 (d) 3 (e) 0 (f) 2/no (g) $549.
MP-6: (a) 6 (b) 0 (c) 1 (d) 4 (e) 0 (f) 2/no (g) $699.
MP-8: (a) 8 (b) 0 (c) 1 (d) 3 (e) 0 (f) 2/no (g) $899.
MP-8DX: (a) 8 (b) 0 (c) 2 (d) 4 (e) 0 (f) 3/yes (g) $1,099.

NEAR-FIELD MONITORS

Near-field monitors, by definition, allow accurate monitoring of your sound because you listen to them in the "near field" — up close, where the undesirable sonic anomalies that can result from an untuned room (like most home studios) don't interfere with the signal.

Manufacturers use a variety of techniques to coax musically pleasing and frequency-accurate sounds from these little boxes. To that effect, these entries feature speaker components ranging from ribbon tweeters to mineral-filled polypropylene woofers to ferro fluid-cooled dome tweeters; cabinets made from birch, medium density fiberboard, and polystyrene; and connectors such as gold plated binding posts, combination XLR 1/4" inputs, banana jacks, and screw terminals.

The big push this year: Powered monitors, the idea being that a monitor containing an amp designed specially for that speaker's components will deliver better performance than the passive variety. —*Michael Marans*

PASSIVE (NON-POWERED) MONITORS
Passive near-field monitor data is listed in the following order: Manufacturer, model #, price per pair, speaker type, woofer size/type, midrange size/type, tweeter size/type, bass port/position, frequency response, power handling per side continuous/(peak). Connectors, enclosure material (MDF = medium density fiberboard), magnetic shielding, dimensions, weight. Special features. Options.

Alesis
Monitor One: $399/pr, 2-way, 6.5" mineral-filled polypropylene woofer, 1" silk dome tweeter, rear-mounted bass port, 45Hz–18kHz ±3dB, 120W per side (200W peak)/4 ohms. 5-way binding posts, MDF, unshielded, 9.25" H x 15" W x 8.5" D, 15 lbs.
Monitor Two: $699/pr, 3-way, 10" mineral-filled polypropylene woofer, 5" mineral-filled polypropylene midrange, 1" silk dome tweeter, rear-mounted bass port, 40Hz–18kHz ±3dB, 150W per side (200W peak)/4 ohms. 5-way binding posts, MDF, unshielded, 20" H x 14" W x 14" D, 34 lbs.

Apogee Acoustics
RM-1: $1,200/pr, 2-way, 6.5" polypropylene woofer, 4" ribbon midrange/tweeter, rear-mounted bass port, 45Hz–25kHz ±2dB, no power rating/8 ohms. Gold-plated binding posts, MDF and Baltic birch, magnetically shielded, 16" H x 9.5" W x 11.5" D, 26 lbs. Bi-wiring of woofer and ribbon midrange/tweeter possible; ribbon can be rotated 90° for horizontal placement; foam plug for port included. Available in gloss black finish, $1,300/pr; ash cabinets with cherry veneer, $1,400/pr; optional powered subwoofer, $1,650.

Audix
MM15: $279/pr, 2-way, 5.25" polypropylene woofer, 1" ferro fluid poly dome tweeter, front-mounted bass port, 55Hz–18kHz ±6db, 100W per side/4 ohms. Wire terminals, wood/composite, unshielded, 9" H x 6" W x 9" D, 8 lbs. Terminals can accept up to 8-gauge wire or banana plugs. Available magnetically shielded, PH15-S, $449/pr.
Studio 1A: $599/pr, 2-way, 6.5" polypropylene woofer, 1" cloth dome tweeter, front-mounted bass port, 50Hz–18kHz ±3dB, 250W per side/8 ohms. Wire terminals, wood/composite, unshielded, 13" H x 9" W x 10" D, 18 lbs. Terminals can accept up to 8-gauge wire or banana plugs. Available magnetically shielded, model 1A-S, $699/pr.
Nile V: $1,495/pr, 2-way, 7" Kevlar woofer, 1" cloth dome tweeter, front-mounted bass port, 40Hz–20kHz ±2dB, 250W per side/8 ohms. Wire terminals, wood/composite, wood/composite, unshielded, 15" H x 9.5" W x 11" D, 24 lbs. Terminals can accept up to 8-gauge wire or banana plugs.

Bag End
MM-8: $1,888/ pr, 2-way coaxial, 8" woofer, 1.75" aluminum compression driver tweeter (mounted

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coaxially), front-mounted bass port, 100Hz–20kHz ±3dB, 150W continuous below 3.0kHz, 40W cont. above 3.0kHz/8 ohms. Banana jacks, walnut, unshielded, 17.5" H x 12.25" W x 8" D, 31 lbs. Front-mounted EQ settings and polarity switch; designed for use with ELF (Extended Low Frequency) subwoofer for time-aligned response from 8Hz–19kHz, D10E-S subwoofer $582, ELF-M integrator, $898. Optional SST-1 studio stands, $618/pr.

Electro-Voice

S-40: $380/pr, 2-way, 5.25" polypropylene woofer, 1" soft dome ferro fluid-cooled tweeter, front-mounted bass port, 85Hz–20kHz ±3dB, 160W/4 ohms. Push terminals, polystyrene structural foam, magnetically shielded, 9.8" H x 7.0" W x 5.9" D, 5.7 lbs. Separate protection circuitry for woofer and tweeter. Optional wall and mic stand mounting brackets, $46/pr.

S-60: $284/pr, 2-way, 6.5" polypropylene woofer, 1" soft dome ferro fluid-cooled tweeter, front-mounted bass port, 60Hz–18kHz ±3dB, 100W/8 ohms. 1/4" phone jacks, ABS (injection molded plastic), magnetically shielded, 13.8" H x 8.7" W x 8.4" D, 15.4 lbs. Tweeter dispersion horn; self-resetting tweeter protection circuitry. Available as model S-60T with 60W transformer with multiple tapes and 5-way weatherproof binder post connectors. Optional EV S-60MB mounting brackets, $34 ea.

S-80A: $340/pr, 2-way, 8" polypropylene woofer, 1.25 soft dome ferro fluid-cooled tweeter, front-mounted bass port, 80Hz–15kHz ±3dB, 100W/8 ohms. Screw terminals and 1/4" phone jacks, vinyl-covered particle board, magnetically shielded, 15.8" H x 10.7" W x 85" D, 16.7 lbs. Tweeter dispersion horn; self-resetting tweeter protection circuitry. Optional EV S-8Mb mounting brackets, $41 ea.

Event Electronics

20/20: $399/pr, 2-way, 8" polypropylene woofer, 1" silk dome tweeter, front-mounted bass port, 50Hz–20kHz ±2dB, 150W (200W peak)/4 ohms. 5-way binding posts, 5/8" MDF, unshielded, 14.75" H x 10.25" W x 11.75" D, 22 lbs.

JBL Professional

4206: $410/pr, 2-way, 6" glass-reinforced paper woofer, 1" titanium dome tweeter, rear-mounted bass port, 65Hz–20kHz ±2dB, 75W/8 ohms. Banana jacks, wood with composite baffle, magnetically shielded, 15-3/8" H x 9" W x 9.5" D, 15 lbs. Multiradial baffle for signal time-alignment.

4208: $530/pr, 2-way, 8" glass-reinforced paper woofer, 1" titanium dome tweeter, rear-mounted bass port, 60Hz–20kHz ±2dB, 75W/8 ohms. Banana jacks, wood with composite baffle, magnetically shielded, 17.75" H x 11.25" W x 9" D, 20.5 lbs. Multiradial baffle for signal time-alignment.

4408A: $666/pr, 2-way, 8" glass-reinforced paper woofer, 1" titanium dome tweeter, front-mounted bass port, 50Hz–20kHz ±2dB, 100W/8 ohms. Banana jacks, wood with composite baffle, unshielded, 17.75" H x 12" W x 11-5/8" D, 26 lbs. Multiradial baffle for signal time-alignment. Optional mounting brackets for 19" rack-mounting, $36.

Control 1+: $350/pr, 2-way, 5.25" composite woofer, 0.75" titanium dome tweeter, front-mounted bass port, 60Hz–20kHz, –10dB, 160W/4 ohms. Push terminals, high-density polystyrene, magnetically shielded, 9.25" H x 6.25" W x 5.63" D, 4 lbs. Optional mounting brackets for desk, floor, wall, and ceiling mounting, $30–$74.

Spirit By Soundcraft

Absolute 2: $499.95/pr, 2-way, 6.5" doped paper woofer, 1" doped polyester cloth ferro fluid cooled tweeter; front-mounted bass port, 50Hz–20kHz ±3dB, 100W/8 ohms. Wire terminals and banana jacks, wood, magnetically shielded, 15.5" H x 9.25" W x 11.7" D, 15.4 lbs. Bi-wiring of woofer and tweeter possible. Available in installation-ready version with bracket holes and grillcloth, $599.95.

Absolute Zero: $349.95/pr, 2-way, 6.5" doped paper woofer, 1" doped polyester cloth ferro fluid cooled tweeter, rear-mounted bass port, 60Hz–19kHz, +1/–5dB, 95W/8 ohms. Gold-plated screw terminals and banana jacks, wood, unshielded, 12.8" H x 9.2" W x 11.6" D, 12 lbs. Tweeter uses wave guide for time-alignment.

Tannoy

PBM 6.5II: $475/pr, 2-way, 6.5" injection-molded polypropylene woofer, 0.75" soft dome tweeter, rear-mounted bass port, 55Hz–20kHz ±3dB, 100W/8 ohms. 5-way binding posts, MDF, unshielded, 12-9/16" H x 8.5" W x 8-3/8" D, 12 lbs. Available with magnetic shielding; optional PS 115 powered subwoofer, $1,095, $1,245 shielded.

PBM 8II: $795/pr, 2-way, 8" injection-molded polypropylene woofer, 1" silk dome tweeter, rear-mounted bass port, 45Hz–25kHz ±3dB, 125W/8 ohms. 5-way binding posts, MDF, unshielded, 15-13/16" H x 10-7/8" W x 10.75" D, 24.1 lbs. Available with magnetic shielding; optional PS 115 powered subwoofer, $1,095, $†,245 shielded.

SBM: $295/pr, 2-way, 6.5" polypropylene woofer, 0.75" soft dome tweeter, no bass port, 45Hz–20kHz ±3dB, 100W/6 ohms. 5-way binding post, MDF, unshielded, 14.25" H x 8.75" W x 9-1/8" D, 12 lbs. Available with magnetic shielding; optional PS 115 powered subwoofer $1,095, $1,245 shielded.

System 600: $695/pr, dual-concentric, 8" polypropylene woofer, 0.75" low compression horn tweeter, front-mounted bass port, 52Hz–20kHz ±3dB, 150W/8 ohms. 5-way binding posts, MDF, unshielded, 8.6" H x 14.1" W x 10.5" D, 16.5 lbs. Tulip waveguide on tweeter. Available with magnetic shielding; optional PS 115 powered subwoofer $1,095, $1,245 shielded.

System 800: $995/pr, dual concentric, 8" polypropylene woofer, 0.75" low compression horn tweeter, front-mounted bass port, 47Hz–20kHz ±3dB, 180W/8 ohms. 5-way binding posts, MDF, unshielded, 10.8" H x 17.7" W x 10.5" D, 23 lbs. Tulip waveguide on tweeter. Available with magnetic shielding; optional PS 115 powered subwoofer $1,095, $1,245 shielded.

Westlake Audio

Lc 6.75: $999/pr, 2-way, 6.5" polypropylene woofer, 0.75" silk dome tweeter, front-mounted bass port, 60Hz–18kHz ±3dB, 80W/7 ohms. Banana jacks, MDF, unshielded, 16" H x 8" W x 10" D, 22 lbs. Cabinet features stepped front for time-aligned low and

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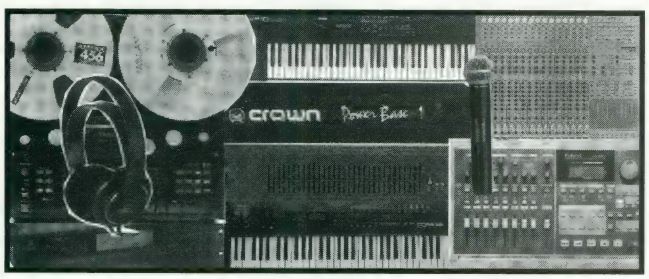

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Manufacturer contact list on page 157

hi frequencies. Available with magnetic shielding; optional "super duper speaker muffs."

Yamaha

NS10M Studio: $478/pr, 2-way, 7" sheet-formed white cone woofer, 1-3/8" dome tweeter, no bass port, 60Hz–20kHz ±3dB, 60W (120W peak)/8 ohms. Oversize thumbscrew terminals, wood, unshielded, 15" H x 8.5" W x 7-7/8" D, 13 lbs 14 oz. Left/right are mirrored pairs.

S8M: $199/pr, 3-way, 8" treated paper woofer, 5" treated paper midrange, 3" treated paper tweeter, front-mounted bass port, 50Hz–20kHz ±3dB, 50W (100W peak)/6 ohms. 5-way binding posts, wood, unshielded, 19" H x 10.5" W x 8.75" D, 13.5 lbs. Self-resetting tweeter protection circuitry.

S55: $398/pr, 2-way, 6.5" treated paper woofer, 1" dome tweeter, front-mounted bass port, 60Hz–40kHz ±3dB, 140W (250W peak)/6 ohms. Push terminals, composite, magnetically shielded, 9-13/16" H x 14-9/16" W x 8-7/16" D, 13 lbs. 3 oz. Waveguide horn for tweeter; built-in tweeter protection circuitry.

S15: $249/pr, 2-way, 5" treated paper woofer, 1" dome tweeter, front-mounted bass port, 65Hz–40kHz ±3dB, 80W (160W peak)/6 ohms. No controls, push terminals, composite, unshielded, 6-5/16" H x 9.5" W x 5-11/16" D, 6 lbs 2 oz. Waveguide horn for tweeter; self-resetting tweeter protection circuitry.

Yorkville Sound

YSM-1: $240/pr, 2-way, 6.5" polypropylene woofer, 1" dome tweeter, front-mounted bass port, 40Hz–20kHz ±3dB, 70W/6 ohm. Binding posts, wood, unshielded, 16" H x 10" W x 9" D, 18 lbs. Comes with black grillcloth. Available magnetically shielded.

YSM-2: $210/pr, 2-way, 5.25" polypropylene woofer, 0.75" dome tweeter, front-mounted bass port, 80Hz–20kHz ±3dB, 50W/6 ohm. Binding posts, wood, unshielded, 13" H x 7" W x 8" D, 9 lbs. Comes with black grillcloth.

YSM-3: $998/pr, 3-way, 12" polypropylene woofer, 5.5" midrange, 1" hyperbolic dome tweeter, front-mounted bass port, 35Hz–20kHz ±3dB, 250W/4 ohm. Binding posts, wood, unshielded, 25.75" H x 16.8" W x 11.5" D, 46 lbs. Comes with black grillcloth.

YSM-4: $158/pr, 2-way, 4" polypropylene woofer, 0.75" dome tweeter, front-mounted bass port, 50Hz–18kHz ±3dB, 60W/8 ohm. Push terminals, plastic, unshielded, 9" H x 6" W x 6" D, 5.5 lbs. Available with built-in 70V line transformers ($90 each). Optional YSM-4 swivel mount, $23; YSM-4MK mic stand adapter, $3 each.

ACTIVE (POWERED) MONITORS

Active near-field monitor data is listed in the following order: Manufacturer, model #, price per pair, speaker type, woofer size/type, midrange size/type, tweeter size/type, bass port/position, frequency response, single amp/bi-amped, continuous amp wattage per side woofer/tweeter. Controls, connectors, enclosure material (MDF = medium density fiberboard), magnetic shielding, dimensions, weight. Special features. Options.

Audix

PH15: $429/pr, 2-way, 5.25" polypropylene woofer, 1" ferro fluid poly dome tweeter, front-mounted bass port, 55Hz–18kHz ±6db, single amp, 40W. Volume, RCA and 1/4" (connects master to slave), wood/composite, unshielded, 9" H x 6" W x 9" D, 8 lbs. Balanced inputs; thermal overload protection circuitry; auto on/off. Available magnetically shielded, PH15-S, $449/pr.

PH25: $589/pr, 2-way, dual 5.25" polypropylene woofer, 1" ferro fluid poly dome tweeter, front-mounted bass port, 55Hz–18kHz ±6db, single amp, 40W. Volume, RCA and 1/4" (connects master to slave), wood/composite, unshielded, 9" H x 6" W x 9" D, 8 lbs. Balanced inputs; thermal overload protection circuitry; signal LED, auto on/off. Available magnetically shielded, PH25-S, $609/pr.

Event Electronics

20/20 BAS: $999/pr, 2-way, 8" polypropylene woofer, 1" silk dome tweeter, front-mounted bass port, 45Hz–20kHz ±2dB, bi-amplified 100W/70W. Continuously variable high-frequency trim ±3dB above 2.6kHz, continuously variable low-frequency trim ±3dB @ 100Hz ±2dB @ 400Hz, input level control with 20dB range, combination XLR and 1/4" inputs with gold-plated contacts, 5/8" MDF, unshielded, 14.75" H x 10.25" W x 11.75" D, 28 lbs. Non-audible amplifier protection for RF interference; output current limiting; over temperature; power-on transient subsonic filter; mains circuit breaker; power/clip indicator. Available with magnetic shielding.

Genelec

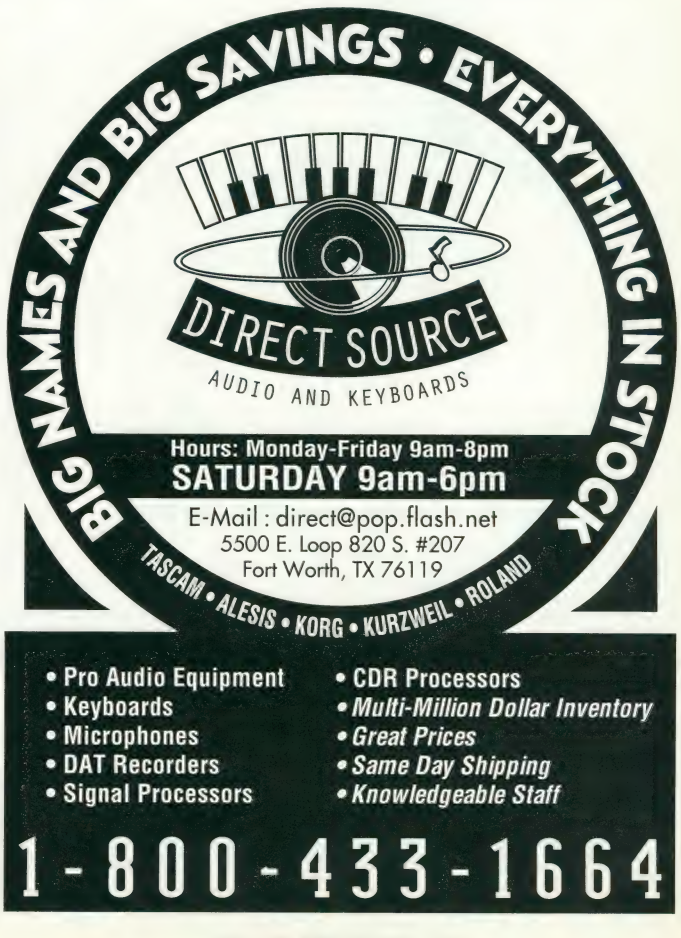
1029A: $1,070/pr, 2-way, 5" polypropylene woofer, 0.75" aluminum dome tweeter, front-mounted bass port, 68Hz–18kHz ±2.5dB, bi-amplified 40W/40W. Bass rolloff: 0 to –6dB @ 70Hz in 2dB steps, bass tilt: 0 to –6dB @ 150Hz in 2dB steps, treble tilt: 0, –2dB @ 15kHz, XLR and 1/4" TRS inputs, aluminum, magnetically shielded, 10" H x 6" W x 7.25" D. 12 lbs. Waveguide tweeter; front-mounted power switch and volume control; full protection circuitry; 3/8" mic stand threading; wall-mount ready; Omnimount ready (Series 50); optional 1091A subwoofer system, $680.

1030AP: $2,198/pr, 2-way, 6.5" polypropylene woofer, 0.75" aluminum dome tweeter, front-mounted bass port, 52Hz–18kHz ±2.5dB, bi-amplified 80W/50W. Bass rolloff: 0 to –8dB @ 50Hz in 2dB steps, bass tilt: 0 to –6dB plus mute @ 100Hz in 2dB steps, treble tilt: +2 to –4dB plus mute @ 15kHz in 2dB steps, balanced XLR inputs, 5/8" MDF, unshielded, 12" H x 8" W x 9.5" D, 15 lbs. Wave guide for tweeter. Available with magnetic shielding.

JBL Professional

6208: $998/pr, 2-way, 8" glass-reinforced paper woofer, 1" gold/titanium hybrid dome tweeter, rear-mounted bass port, 60Hz–20kHz ±2dB, bi-amplified 50W/50W. No controls, balanced XLR and 1/4" inputs, wood with composite baffle, magnetically shielded, 17.75" H x 11.25" W x 9.5" D, 30 lbs. Multiradial baffle for signal time-alignment. ►

READER SERVICE NO. 144



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No. You're not seeing double.

Yes! 4-channels of pure digital audio.

4 Tracks
32-bit PCI
92dB
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MIDI
Digital I/O
Digital Mixer
Balanced I/O

It's the hottest digital audio card available. StudioCard™ from Antex. With 4 discrete channels of studio-quality digital audio, and production oriented features, it's the only digital audio card designed specifically for musicians, multimedia producers and post-production professionals. That's because it delivers the features and performance demanded by those who want the very best. Features like 4 balanced I/Os, digital I/O and MIDI/SMPTE synchronization capabilities. The card delivers studio quality sound, too. StudioCard is expandable and flexible. You can use multiple StudioCards in one PC giving you up to 16 discrete channels. Top that off with a programmable 40Mhz DSP and real-time digital mixing, StudioCard is a complete 4-track digital audio production studio that plugs into your PC. It comes with drivers for Windows 95 and NT and is compatible with most Windows-based MIDI and digital audio editing packages. So don't limit your creativity and capabilities with a mediocre two-channel sound card. Get StudioCard today. Call ***800-432-8592*** *to order or for a dealer in your area.*

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READER SERVICE NO. 146

NEAR-FIELD MONITORS

KRK Systems

P-6: price unavailable at press time, 2-way, 7" Kevlar sandwich woofer, 1" Kevlar tweeter, front-mounted bass port, 52Hz–20kHz ±3dB, bi-amped, 150W/120W. High-frequency level control, input gain sensitivity, Neutrik combination XLR & 1/4" inputs, 1" MDF, magnetically shielded, 14.5" H x 12" W x 11" D, weight TBA. Six-sided unequal polygon-shaped cabinet is designed to eliminate internal standing wave reflections.

P-8: price unavailable at press time, 2-way, 8" Kevlar sandwich woofer, 1" Kevlar tweeter, front-mounted bass port, 44Hz–20kHz ±2dB, bi-amplified 120W/50W. High-frequency level control, input gain sensitivity, Neutrik combination XLR & 1/4" inputs, 1" MDF, magnetically shielded, 17" H x 14.5" W x 13.5", weight TBA. Six-sided unequal polygon-shaped cabinet is designed to eliminate internal standing wave reflections.

Mackie Designs

FP824 High-Accuracy Active Studio Reference Monitor: $1,499/pr, 2-way, 8" mineral-filled polypropylene woofer, 1" aluminum dome tweeter, rear-mounted bass port, 45Hz–20kHz ±1.5dB (38Hz –22kHz, –3dB), bi-amped 150W/100W. Input sensitivity: ±6dBu, acoustic space: 1II, 2II, and 4II placement, 12dB/octave roll off: flat, 80Hz, high-frequency level control: –2dB, 0, +2dB, power mode control: off, auto, on, balanced XLR and 1/4" inputs, MDF, magnetically shielded, 15.75" H x 10" W x 12" D, 30 lbs. Waveguide for tweeter; passive radiators (2 x 6.5") on back of enclosure; rear port is not blocked when locating enclosure next to wall; power (mute) button on enclosure front; signal sensing; auto-start and low current draw stand-by mode; limiter with overload indicator LED.

Meyer Sound Labs

HD-1: $2,628/pr, 2-way, 8" paper woofer, 1" silk dome tweeter, front-mounted bass port, 40Hz–20kHz ±1dB (–3dB @ 32Hz–22kHz), bi-amped 150W/75W. Switchable +4/–10 input sensitivity, balanced XLR inputs, MDF, unshielded, 16" H x 12" W x 16.42" D, 51 lbs. Crossover features pole/zero filter design to match transducer response and for acoustic transparency and flat phase. Available with magnetic shielding; black or natural oak enclosure.

Spirit by Soundcraft

Absolute 4P: projected price: under $1,500/pr, 2-way, 6.5" doped paper woofer, 1" doped polyester cloth ferro fluid cooled tweeter, rear-mounted bass port, 45Hz–25kHz, +1/–3dB, bi-amped 100W/100W. Subsonic high-pass filter, XLR and phono inputs, wood, magnetically shielded, 15.5" H x 9" W x 11" D, 22 lbs. Constant-voltage crossover for linear phase response.

Tannoy

PBM 8 LM: $1,395/pr, 2-way, 8" injection-molded polypropylene woofer, 1" silk dome tweeter, rear-mounted bass port, 45Hz–25kHz ±3dB, single amp 125W. No controls, Neutrik combination XLR and 1/4" inputs, MDF, unshielded, 15-13/16" H x 10-7/8" W x 10.75" D, 37 lbs. Available with magnetic shielding; optional PS 115 powered subwoofer, $1,095, $1,245 shielded.

PBM 6.5 LM: $1,075/pr, 2-way, 6.5" injection-molded polypropylene woofer, 0.75" soft dome tweeter, rear-mounted bass port, 55Hz–20kHz ±3dB, single amp 100W. No controls, Neutrik combination XLR and 1/4" inputs, MDF, 12-9/16" H x 8.5" W x 8-3/8" D, 23 lbs. Available with magnetic shielding; optional PS 115 powered subwoofer, $1,095, $1,245 shielded.

AMS 8A: $3,995/pr, dual concentric, 8" polypropylene woofer, 0.75" low compression horn tweeter, front-mounted bass port, 42Hz–30kHz ±3dB, bi-amped 100W/100W. Selectable +4dBu/–10dBV input sensitivity, active 4th-order or 6th-order bass alignment, active high-frequency presence, Neutrik combination XLR and 1/4" TRS inputs, MDF, unshielded, dimension/weight unavailable at press time. Tulip waveguide on tweeter; linear amplitude/linear phase design; no compression or limiting. Available with magnetic shielding (price not available at press time); optional AMS 210A fully active subwoofer, $2,495, $2,885 shielded. ■

Manufacturer contact list on page 157

Putting the Pieces Together

for a totally integrated studio...

Recording

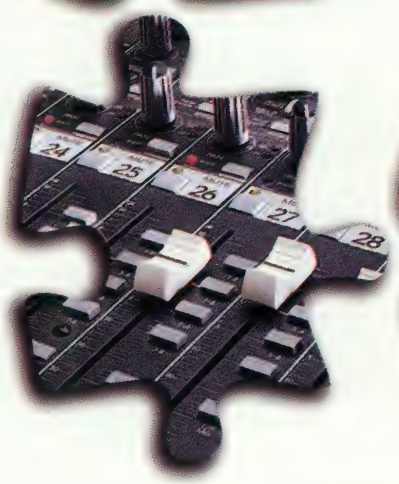
With Pro Tools it's not just *recording. There's non-destructive recording. There's loop recording. Try it over and over until you get the take you like. And do it in the digital domain. Clean, crisp, or cutting edge.*

Editing

On-screen waveforms let you see what you've been hearing. Sophisticated editing tools let you cut with precision, without affecting the original audio. Piece together dozens of takes to create the ultimate performance. Be precise. Get creative.

Mixing

Not only will you be mixing in the digital domain, you'll have relative fader grouping and dynamic automation of virtually all parameters. Expand your mixing capabilities with powerful Plug-Ins from over 100 Digidesign Development Partners.



Mastering

With MasterList CD software, you can prepare your project for CD mastering. It's the recommended software with the necessary features for professional CD-DA creation. No need to worry about how a cassette will sound. Think about how the CD jackets will look.

PRO TOOLS

If you spend enough time and enough money, you can put together a bunch of gear to do a bunch of things. But no matter how many things you piece together, they will never equal a Pro Tools system.

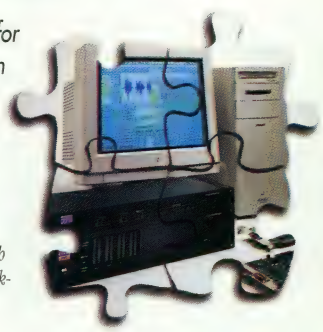
Pro Tools provides you with the best tools to accomplish every important task involved in music production, from concept to finish. Right here, right now, right on your desktop.

But great tools and great ideas are not the end of the story, they are the beginning. With the functionality that Pro Tools offers, you'll be able to create music in ways you've never imagined before. Experiment. Assemble a knock-out solo. Triple the vocals. Undo. Fly them in backwards. Re-do.

Putting the pieces together is easy when the pieces are all there. And with Pro Tools, the whole is greater than the sum of its parts...and then some.

Find out how Digidesign can provide you with the solution for a totally integrated studio. Call **1-800-333-2137, ext. 275** for more information or our **free** Pro Tools video.

Digidesign provides complete solutions for music production, audio post production for film and video, multimedia, and radio broadcast production.



48-track capability and punch-on-the-fly are only part of the many professional features which make Pro Tools the best selling digital audio workstation in the world.

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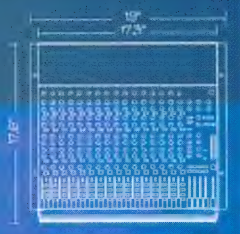
READER SERVICE NO. 147

MORE BUSES, MORE PREAMPS, INTRODUCING THE NEW 16-CH.,

Four submix buses, swept mid EQ, AFL/PFL, new materials, new technologies and the soul



The original CR-1604 defined the modern compact mixer. Now we've "raised the standard" by adding over 20 new features like true 4-bus design with assign switches on every channel, 16 high-headroom/low noise mic preamps, separate stereo Control Room/Phones bus, effects return to monitors — for just $100 more* than the original CR-1604! No matter where you mix or what you mix, you'll find a lot to like on the new CR1604-VLZ. Call for a free 40-page brochure and application guide today.

NEW TRIM *control (on the channel strip) with 60dB total mic gain & –10dB "virtual pad" for line inputs.*

6 AUX SENDS *per ch. Aux 1 & 2 switchable pre/post. Aux 3 &4 (post-fader) become 5 & 6 via Shift switch.*

HI EQ. *±15dB shelving at 12kHz.*

NEW SWEEPABLE MIDRANGE. *Wide, musical peaking EQ with 100Hz to 8kHz range. ±15dB range.*

LO EQ. *±15dB shelving at 80Hz.*

NEW LOW CUT FILTER *is a must for live sound and acoustic (microphone) recording. Sharp, 18dB/octave @ 75Hz high-pass filter lets you add Low shelving EQ to vocals without boosting undesirable mic thumps, stage rumble, wind noise, P-pops, etc.*

PAN *control with constant loudness to maintain stereo perspective.*

MUTE *switch.*

NEW MUTE & OVERLOAD *LED.*

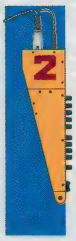
NEW –20dB SIGNAL PRESENT & SOLO *LED.*

SOLO. *In-place AFL or PFL (pre fade listen).*

NEW BUS ASSIGN *for Subs 1-2, 3-4 & Main L/R.*

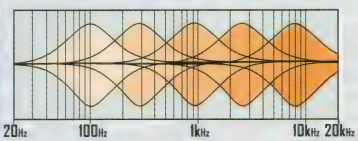
NEW 60mm FADER *with true log taper, special lip seal & long-life wiper material.*

NEW *Aux Return 3* **ASSIGN SWITCHES** *to Main Mix, Subs 1 & 2 or Subs 3 & 4.*

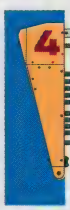


NEW *Aux Return 4* **ASSIGN** *to Control Rm/Phones.*

NEW CONTROL ROOM/PHONES SOURCE MATRIX. *Just like our 8•Bus monitoring system, this creative feature lets you route any combination of Tape, Subs 1 & 2, Subs 3 & 4 or Main Mix to Control Room/Phones bus. Lets you create custom headphone mixes (press MAIN MIX and let performers in the studio hear what you're hearing in the control room), run simultaneous broadcast or live 2-track recording mixes, monitor 2-track tape deck output (if you're doing commercial production, press TAPE and share it with VO talent in the studio), route a cue/click track to phones or create a second stereo main output with its own level control.*



MORE THAN JUST SWEPT MIDRANGE. *Most mixers (except very expensive ones) have narrow EQ bandwidths — OK for drastic corrections but not very useful for gentle tonal changes. The CR1604-VLZ has wide, midrange EQ bandwidth that is far more musical-sounding and can be used more generously than narrow mid EQ.*

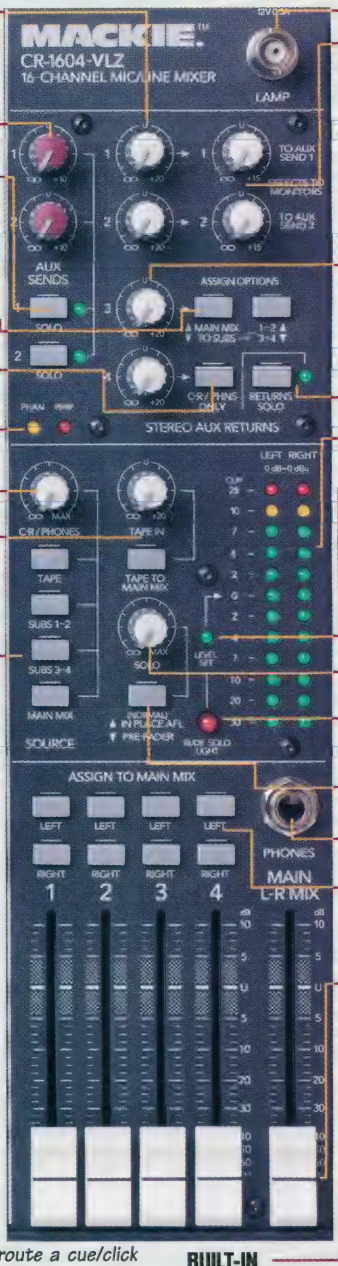


5-WAY PHYSICAL CONFIGURATION *via our famous rotating input/output "pod." Out of the box the CR1604-VLZ comes in with jacks to back. Use on a tabletop ❶ or rack-mount it with the free rack rails included ❷. In minutes, with just a screwdriver, you can rotate the pod for an ultra-compact 8-rack space configuration ❸. Optional RotoPod-VLZ bracket places the input/output jacks on same plane as the controls (rackmount ❹ or tabletop ❺).*

Stereo **AUX RETURNS 1 & 2** *with 20dB gain above Unity for boosting weak effects.*

NEW AUX SEND 1 & 2 MASTERS.

NEW AUX SEND 1 & 2 SOLO *switches with LEDs.*



BNC *lamp socket.*

NEW EFFECTS TO MONITORS *controls fold Aux Return 1 & 2 back into Aux Sends 1 & 2 so that on-stage performers can hear outboard effects.*

Stereo **AUX RETURNS 3 & 4** *with 20dB gain above Unity for boosting weak effects.*

Global **AUX RETURN SOLO** *with LED.*

LED **METERS** *with –30 to +28 range.*

NEW LEVEL SET *LED. In conjunction with individual channel Solo lets you quickly and accurately set input levels to Unity Gain, minimizing noise and maximizing headroom.*

Global **SOLO** *level control.*

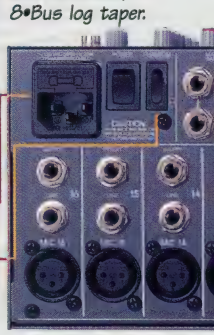
RUDE SOLO *light.*

NEW *Global* **AFL/PFL SOLO** *switch.*

HEADPHONE *output.*

NEW BUS ASSIGN *to Left and/or Right Main Mix.*

NEW *60mm* **SUB-MASTER & MAIN L/R** *faders with accurate, 8•Bus log taper.*



BUILT-IN *power supply.*

PHANTOM POWER *switch.*

***THE BIG ASTERISK**: Suggested U.S. retail for the CR1604-VLZ is $1199. This is actually LESS than the combined price of the old CR-1604 and XLR10 mic preamp expander (needed to get a full 16 mic preamps). Priced higher in Canada.*

4 sub buses ■ AFL/PFL ■ swept mid eq ■ low cut filters ■ 16 mic pre

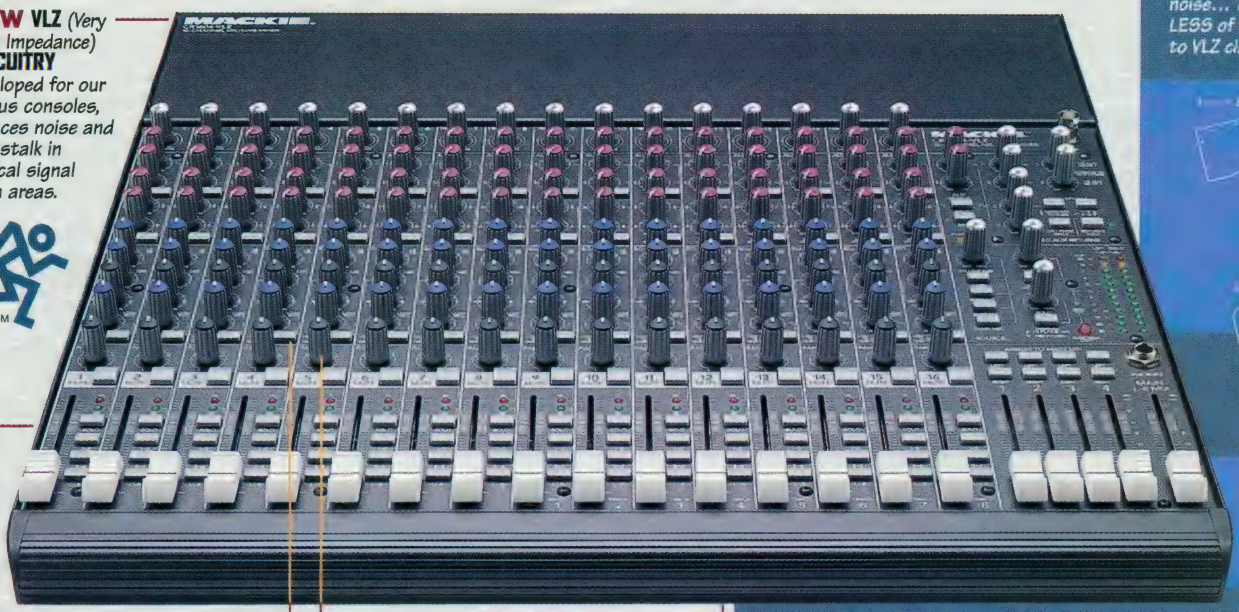
mps ■ -20dB signal present LEDs ■ Control Room/Phones section w/switching matrix

MORE EQ, MORE FEATURES, MORE EVERYTHING.** 4-BUS CR1604-VLZ MIC/LINE MIXER. JUST $1199.*

of our 8•Bus...we packed the new CR1604-VLZ with a 5-year "wish list" of the most-requested mixer features.

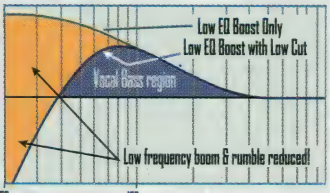
NEW VLZ *(Very Low Impedance)* **CIRCUITRY** *developed for our 8•Bus consoles, reduces noise and crosstalk in critical signal path areas.*

VLZ™



** *Everything except noise... There's even LESS of that thanks to VLZ circuitry.*

SOLID STEEL *main chassis.*



NEW MONO OUTPUT *(bal./unbal.) has separate volume control.*

NEW RCA TAPE *inputs & outputs (unbalanced).*

NEW *Separate* **CONTROL ROOM OUTPUT** *(bal./unbal.) so you don't tie up your headphone output with an amp.*

NEW INSERTS *on every channel.*

SUBMASTER OUTPUTS *(bal./unbal.).*

SEALED *rotary controls resist dirt, smoke and diet cola.*

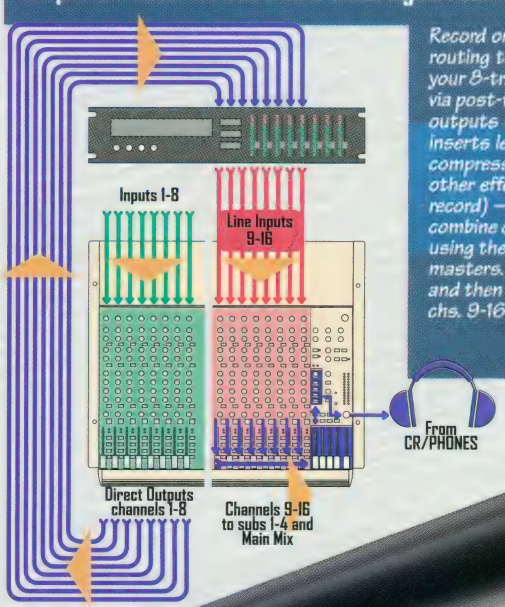
Maximum **RFI INTERFERENCE PROTECTION** *via metal jacks, blocking capacitors, etc.*

NEW LOW CUT FILTERS *on all channels. Low Shelving EQ can be very useful on vocals. But adding Low EQ also boosts stage rumble, microphone thumps and wind noise that aren't good for your PA system. Our sharp 18dB/octave filter cuts out the bad stuff below 75Hz and leaves the good stuff (unlike the shallow 6dB/octave or 12dB/octave "low cut" filters on some mixers that also slice off audible low bass & don't fully cut out subsonic stuff).*

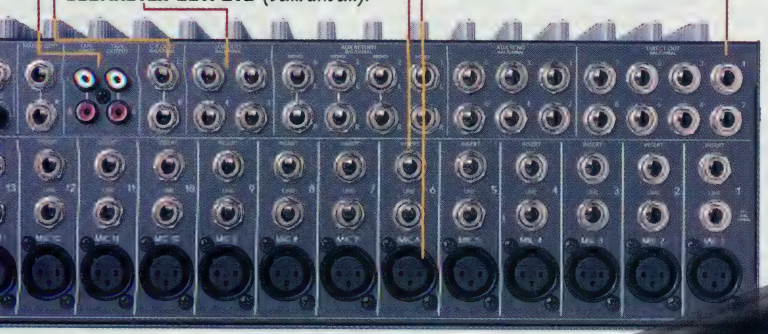
NEW 16 STUDIO-GRADE MIC PREAMPS *with –129.5dBm E.I.N. — the same ones as on our acclaimed 8•Bus consoles that are regularly used to record platinum albums.*

DIRECT OUTS *(bal./unbal.) channels 1-8.*

The perfect mixer for use with 8-track digital recorders.



Record on chs. 1-8, routing tracks to your 8-track recorder via post-fader direct outputs (separate inserts let you add compression or other effects as you record) — and/or combine chs. to tape using the 4 sub-masters. Monitor and then mixdown via chs. 9-16.



Made with pride in the depths of the North-west rain forest, **USA.**

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write your next song here

MR-61
61-key synth action

MR-76
76-key weighted piano-action

64 Voices

Over 1200 Sounds

14 MB Wave ROM
expandable to 86 MB

Up to 12 MB Flash Memory
loads ASR/EPS and .WAV samples

24-Bit Effects

Idea Pad™

Drum Machine

16-Track Sequencer

GM/SMF Support

Disk Drive

4 Outputs

How often have you had a great inspiration that somehow got lost on its way to the sequencer? Meet the MR-61 and MR-76, two new keyboards designed for the songwriter in all of us.

Capture your inspiration here.

The Idea Pad™ records everything you play, all the time. Noodle around a bit. Try out a few ideas. Yeah, that last one was a keeper! Don't worry, your inspiration has already been captured.

Here's your drummer,

complete with 8 variations and 8 fills. Load in new rhythms from disk, creatively exploring how the patterns can change by trying different drum kits.

Use the Drum Machine on your live gigs, or to jam with to find your next inspiration. When you use it together with the Idea Pad, all of your Drum Machine activity is captured as well!

Send your ideas on to the 16-track sequencer to develop them further.

Arrange it here.

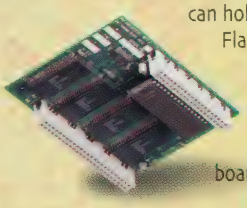
The Song Editor gives you a natural, easy-to-use interface for arranging your sequences into songs. Make a playlist by choosing the order of your sections. Trying a new arrangement is as easy as A, B, C, (or A, C, C, B, D, or A, D, C, B, E, ...).

Mix it here.

The FX / Mixdown strip gives you direct access to each of the effects sections – reverb, chorus, and any of the 40 insert effects. Plus control over panning, volume, solo, and muting – use it just like a mixing board.

Here are your expansion options.

The MR Series have 3 expansion slots, which can hold either wave expansion or Flash memory for loading samples. Expand your wave ROM with up to 24 MB per board, or add 4 MB of sample memory per board, in any combination you need.



We wanted these great new concepts to be easy to use, so we put all the right controls on the front panel. Arranged in sensible groups so you don't waste time searching through complex menus.

Of course there's more – like support for Standard MIDI Files and General MIDI, a powerful voice and effects architecture (the same as our MR-Rack), performance features, fast sound editing, 64-note polyphony, a DOS-compatible disk format, and our SoundFinder™ interface, to name just a few.

ENSONIQ has always been known for making powerful features easy to use. The MR-61 and MR-76 raise that standard. Great-sounding keyboards that makes it easier than ever to write a song – right here, right now.

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Here's the Coupon. Use it to get more information on the MR Series keyboards!

☐ Send me more information on the MR-61 and MR-76.

I'd also like info on:
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☐ ASR Series samplers
☐ KT Series weighted action synths
☐ SQ Series synths
☐ 1682-fx expandable mixer
☐ DP/4+ effects processor
☐ DP/2 effects processor

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Info Coupon™

READER SERVICE NO. 149

buyer's guide

PAGE 92

SEQUENCING SOFTWARE

Whether you're creating music at home on a very modest budget or working in a downtown studio, your sequencer software is likely to be central to both sketching and polishing your ideas. A few of the smaller sequencer companies have vanished since our last roundup (two years ago), and those that remain are scrambling to consolidate their positions by adding digital audio support and cross-platform product lines.

A few explanations may make the chart clearer. A "yes" under "GM Friendly" means that the program supports both GM program names and on-screen sliders for controlling GM effects parameters. Under "Send/Rec. . ." the eight answers refer to the program's ability to send and receive (a) MIDI clock messages, (b) MIDI Song Position Pointer, (c) MIDI Time Code (the MIDI form of SMPTE time code), and (d) MIDI Machine Control. Under "Maximum Audio Tracks" you'll find two entries, one for "native audio" tracks (which applies only to Macintosh programs) and another for audio tracks that play back through add-on hardware. The four answers in the "Edit. . ." column will tell you whether the program possesses (a) a piano-roll screen for editing, (b) an event edit list, (c) a notation-based editing environment, and (d) the ability to print out notation. The "Yes" or "No" entry under quantization refers to the program's ability to do playback-only (permanently undoable) quantization. To earn a "Yes" in the "On-Screen Assignable Mixer" column, the program must have a mixer in which the sliders can be assigned to any MIDI controller type.

To save space, where possible we consolidated the information on several related sequencers into one entry. —*Jim Aikin* ►

Manufacturer contact list on page 157

SEQUENCING SOFTWARE

MANUFACTURER & PRODUCT	CURRENT VERSION	SUGGESTED RETAIL PRICE	MINIMUM HARDWARE/OS REQUIRED	COPY PROTECT/INSTALLS	GM FRIENDLY
Cakewalk Music Software Cakewalk Home Studio, Cakewalk Song Station	5.0	Home Studio: $129; Song Station: $69	PC • Win 3.1: 386SX, 25MHz, 4Mb RAM; Win 95: 486SX 33MHz, 8Mb RAM	none, unlimited	Yes
Cakewalk Music Software Cakewalk Pro Audio, Cakewalk Professional	5.0	Pro Audio: $399; Professional: $249	PC • Win 3.1: 386SX, 25MHz, 4Mb RAM; Win 95: 486SX 33MHz, 8Mb RAM	none, unlimited	Yes
Diemer Development Sequel	2.91	$139.95	Amiga • 7MHz 68000, 1Mb RAM, floppy drive, Amiga DOS 1.2 or higher	none, unlimited	Yes
Emagic Logic, Logic Audio	2.6	Logic: $449; Logic Audio: $799	Mac • Logic: any Mac w/ ADB port; Audio: 68040 or better, Nubus or PCI card compatible, Sound Manager 3.0, audio hardware	hardware key, unlimited	Yes
Emagic Logic PC, Logic Audio Windows 95	2.6	Logic PC: $399; Audio Win 95: $599	PC • 386 25MHz, 8Mb RAM, Win 3.1 or later; Audio: Win 95, 486DX 66MHz, 16Mb RAM	hardware key, unlimited	Yes
Emagic MicroLogic	1.6	Mac: $149; PC: $129	Mac, PC • PC: 386SX, 25MHz, 4Mb RAM, Win 3.1 or 95; Mac: 68030 or better, 8Mb RAM, System 7.1 or higher	none, unlimited	Yes
Hohner Midia MIDI Connections Classic, MIDI Connections Pro	3.0	Classic: $199; Pro: $299	PC • 386, 8Mb RAM, Win 3.1 or 95	none, unlimited	Yes
Hohner Midia Q-Tracks, Q-Tracks Pro	1.04A; Pro: 1.03	$69; Pro: $169	PC • Win 3.1, 386, 4Mb RAM or Win 95, 486, 8Mb RAM	none, unlimited	Yes
Howling Dog Systems Power Chords Pro	2.0.07	$199.95	PC • Win 3.1, 4Mb, mouse	none, unlimited	Yes
JS Technologies Metro	3.1.1	$199.95	Mac • 1Mb free RAM	password from manual, 1	Yes; no FX ctrl
Jump! Music ConcertWare Home CD	unknown	$39	Mac, PC • 4Mb RAM, 2X CD-ROM drive; Mac: LCII or better, System 7 or later; PC: 386 or better, Win 3.1 or 95	requires serial no., unlimited	pgm names only
Magnetic Music Texture	4.25	$199	PC • DOS, 8088 or better, Roland MPU-401 or Music Quest PC-MIDI or MQX32N	none, unlimited	No
Mark of the Unicorn FreeStyle	1.05 (Win), 1.04 (Mac)	$195	Mac, PC • Mac: 68030 or faster, 5Mb RAM, System 7 or later; Win: 486 or better, 8Mb RAM	PC: none, unlimited; Mac: HD authoriz, 2	Yes
Mark of the Unicorn Performer	5.6	$495	Mac • 68030 or faster, System 7.0 or higher, 8Mb RAM (12Mb for System 7.5)	HD authoriz w/ key disk, 2	Yes
Mark of the Unicorn Digital Performer	2.0	$895	Mac • 68040 or faster, 16Mb RAM, System 7.0 or higher	HD authoriz, 2	Yes
Midisoft Studio	4.0	$199	PC • Win 3.1, 95, or NT, 8Mb RAM, 3Mb disk, VGA, mouse	none, unlimited	Yes
Musicator Musicator Audio, Musicator Win	Audio: 1.03; Win: 2.14	Audio: $399; Win: $299	PC • Win 3.1 & 95; 486SX, 6Mb RAM for MIDI, 66MHz 486DX, 16Mb RAM for audio	none, unlimited	Yes
Opcode Studio Vision Pro	3.5	$995	Mac • IIci or better, 8Mb RAM	install, 2	Yes
Opcode Vision (PC)	2.5	$299.95	PC • 486DX 66MHz, 12Mb RAM, Win 3.1 & 95	none, unlimited	Yes
Opcode Vision (Mac)	3.5	$495	Mac • IIci or better, System 7.0 or later	install, 2	Yes
Passport Designs Master Tracks Pro 6 (PC)	6.5.3	$149	PC • Win 3.1 or 95	none, unlimited	No
Passport Designs Master Tracks Pro 6 (Mac)	6.0.1	$149	Mac • Classic II, LC, Performa, or greater, 4Mb RAM, System 7	install (serial #), unlimited	Yes
Passport Designs MIDI Workshop	1.0	$69	PC • Win 3.1 or 95, 386	requires serial #, unlimited	Yes
PG Music PowerTracks Pro	3.5	$29	PC • Win 3.1 or 95, 4Mb RAM	none, unlimited	Yes
Sion Software Quickscore Elite 5.1, Elite Level II	5.1; Level II	5.1: $79.95; Level II: $179.95	PC • 486 20MHz, 4Mb RAM, 6Mb disk, Win 3.1 or 95	none, unlimited	Yes
Steinberg Cubase, Cubase Score, Cubase Audio XT	3.01	$349; Score: $549; Audio XT: $799	PC • 486 DX/33, 8Mb RAM, Win 3.1 or 95	hardware key, unlimited	Yes
Steinberg Cubase VST, Cubase Score VST, Cubase Audio VST/XT	3.01	$349; Score: $549; Audio VST/XT: $799	Mac • 68030, 8Mb Ram, System 7; for native audio: Power Mac, 16Mb RAM, level 2 cache; VST/XT: 68040, 16Mb RAM	HD authoriz, 3	Yes
Steinberg Cubasis	PC: 1.13; Mac: 1.01	$99	Mac, PC • 8Mb RAM; Mac: 68030, System 7; PC: 486 DX/33, Win 3.1 or 95	Mac only, 2	Yes
Steinberg Cubasis Audio	TBA	TBA	Mac, PC • Mac: Power Mac, 16Mb RAM, level 2 cache; PC: 486 DX/33, 8Mb RAM, Win 3.1 or 95	Mac: HD authoriz, 3; PC: hardware key, unlimited	Yes
Voyetra Digital Orchestrator Plus	2.11.17	$159.95	PC • 486/66, 8Mb RAM (Pentium w/ 16Mb preferred), Win 3.1 or 95	none, unlimited	Yes
Voyetra MIDI Orchestrator Plus	2.00.31	$49.95	PC • 386, 4Mb RAM, Win 3.1 or 95	none, unlimited	Yes
WinJammer Software WinJammer Shareware	2.30	$50	PC • Win95 or Win NT, 2Mb RAM, 2Mb on disk	none, unlimited	Yes
WinJammer Software WinJammer Professional	5.02	$199.95	PC • Win95 or Win NT, 8Mb RAM, 5Mb on disk	none, unlimited	Yes

Manufacturer contact list on page 157

CLOCK RES IN PULSES PER QUARTER-NOTE	SEND/REC MIDI CLOCK, SPP, MTC, MMC	MAX MIDI CHAN (BEST HARDWARE)	MAX AUDIO TRACKS: NATIVE HDWR, W/ BEST HDWR	AUDIO HARDWARE SUPPORTED
120	Y/N • Y/N • N/N • N/N	256	n/a, Home Studio: 4; Song Station: 2	DAL CardD Plus, any Win soundcard
120-480	Y/Y • Y/Y • N/Y • Y/N	256	n/a, Pro Audio: "unlimited"; Professional: 4	DAL CardD Plus, any Win soundcard; Pro Audio only: Digidesign Session 8 & Audiomedia III, Soundscape SSHDR1
192	Y/Y • N/N • N/Y • N/N	16	4, 8	internal cards
960	Y/Y • Y/Y • Y/Y • Y/N	1,440	32 (Audio only), 48 (Audio only)	Audio only: all Digidesign hardware, Yamaha CBX-D3/D5
960	Y/Y • Y/Y • Y/Y • Y/N	limited only by hardware	n/a, 32	Audio only: all 16-bit MME-compatible soundcards, Audiomedia III, DAL-V8
960	Y/Y • Y/Y • N/N • N/N	16	none, none	n/a
96	Y/Y • N/N • N/N • N/N	16 per port	n/a, none	n/a
720	Y/Y • Y/Y • Pro only (Y/Y) • N/N	256	n/a, stereo	.WAV compatible soundcard
96	Y/N • N/N • N/N • N/N	16	n/a, none	n/a
24-960	Y/Y • Y/Y • Y/Y • N/N	256	16 (requires Deck 2.5.1), n/a	n/a
96	Y/N • N/N • N/N • N/N	16	none, none	n/a
up to 192	Y/Y • N/Y • N/Y • N/N	32	n/a, none	n/a
960	Y/Y • Y/Y • N/N • N/N	544	none, n/a	n/a
480	Y/Y • Y/Y • Y/Y • Y/Y	544	32, n/a	Sound Manager only
480	Y/Y • Y/Y • Y/Y • Y/Y	540+	32, ???	all Digidesign cards
96	Y/Y • Y/Y • N/Y • N/N	64	n/a, 2 stereo	any standard Win soundcard
480	Y/Y • Y/Y • Y/Y • N/N	32	n/a, Audio: 16; Win: 1	any standard Win soundcard
480	Y/Y • Y/Y • Y/Y • Y/Y	1,440	8, 48	all Digidesign cards, Sound Manager, Sonic Solutions, Yamaha CBX-D3/D5
480	Y/Y • Y/Y • Y/Y • Y/Y	176	n/a, none	n/a
480	Y/Y • Y/Y • Y/Y • Y/Y	1,440	8, n/a	Sound Manager only
960	Y/Y • Y/Y • Y/Y • Y/Y	128	n/a, none	n/a
240	Y/Y • Y/Y • Y/Y • Y/Y	128	none, n/a	n/a
240	Y/Y • Y/Y • N/N • Y/Y	32	n/a, none	n/a
480	Y/Y • Y/Y • Y/Y • N/N	all installed Windows drivers	n/a, 48	any Win soundcard
24-999	Y/Y • Y/Y • Y/Y • N/N	16	n/a, none	n/a
384	Y/Y • Y/Y • Y/Y • Y/Y	128	n/a, 8 stereo	MME, MPL, Win soundcard; Audio XT only: Digi Audiomedia III, Session 8, Yamaha CBX-D3/5
384	Y/Y • Y/Y • Y/Y • Y/Y	480	32, VST/XT: hardware-dependent	VST/XT only: Digi Sound Tools II, Audiomedia II & III, Session 8, Pro Tools III (full TDM support)
384	Y/Y • Mac only (Y/Y) • N/N • N/N	Mac: 16; PC: 128	none, none	n/a
384	Y/Y • N/N • N/N • N/N	Mac: 16; PC: 128	TBA, PC: 8	PC: Windows MME, MPL, soundcard
480-1920	Y/Y • Y/Y • Y/Y • N/N	all installed Windows drivers	n/a, 16	any Win soundcard
480-1920	N/N • N/N • N/N • N/N	all installed Windows drivers	n/a, none	n/a
48-768	Y/Y • N/N • N/N • N/N	256	n/a, none	n/a
48-768	Y/Y • Y/Y • N/Y • N/N	512	n/a, .WAV file triggering	standard

MANUFACTURER & PRODUCT	EDIT: PNO ROLL, EVENT LIST, NOTAT, NOTAT PRINT	QUANTIZE TYPES, PLAY-BACK-ONLY QUANT	RECORD TEMPO CHANGES/ CHASE PGM & VOL CHANGES	ON-SCREEN AS-SIGNABLE MIXER	FEATURES
Cakewalk Music Software Cakewalk Home Studio, Cakewalk Song Station	Y/Y/Y/Home Studio only	standard • Yes	Y/Y	No	Win 3.1 & 95 versions on one CD-ROM; Jammer Hit Session, tutorials, virtual jukebox; Song Station only: virtual piano, sounds collection
Cakewalk Music Software Cakewalk Pro Audio, Cakewalk Professional	Y/Y/Y/Y	swing, percent, groove • Yes	Y/Y	Yes	Win 3.1 & 95 versions on CD-ROM; extract audio timing; user edit macros, key macros, sys-ex lib., Jammer Hit Session, virtual jukebox, tutorials; Pro Audio Deluxe ($479) incl. 600Mb of tools, grooves, MIDI files, tutorials, etc.
Diemer Development Sequel	N/Y/N/N	adjust range & strength, note-off y/n • No	Y/N	No	independent nestable track loops, keyboard split/ layer, jukebox play, one-touch record retake
Emagic Logic, Logic Audio	Y/Y/Y/Y	swing, percentage, groove, length • Yes	Y/Y	Yes	configurable MIDI control objects; Audio only: sample editor, audio to MIDI convert, audio quant
Emagic Logic PC, Logic Audio Windows 95	Y/Y/Y/Y	swing, percentage, groove, length • Yes	Y/Y	Yes	configurable MIDI control objects; Audio only: sample editor, audio to MIDI convert, audio quant
Emagic MicroLogic	Y/Y/Y/Y	swing, tuplet • Yes	Y/Y	No	object-oriented, Windows version plays AVI files
Hohner Midia MIDI Connections Classic, MIDI Connections Pro	Y/Y/Y/Y	groove • No	Y/Y	No	generated accomp., harmonic analyzer
Hohner Midia Q-Tracks, Q-Tracks Pro	Y/Y/Y/piano staff	standard • No	N/N	Yes	direct sync to Samplitude, single finger chord mode, chord track, auto-accomp; Pro only: karaoke lyrics screen, multitrack record
Howling Dog Systems Power Chords Pro	Y/N/N/N	strum, roll • Yes	Y/Y	No	fretboard diagram input
JS Technologies Metro	Y/Y/N/N	swing, percent, groove • No	Y/Y	Yes	algorithmic spray paint tool, Rhythm Explorer w/ arpegg
Jump! Music ConcertWare Home CD	N/N/Y/Y	standard • Yes	Y/Y	No	150 GM files, notation for concert inst, guitar, drums; Mac ver. has jukebox mode
Magnetic Music-Texture	N/Y/N/N	adj. swing, percent, tol-erance, legato • No	limited/Y	No	pattern-based, keystroke-driven
Mark of the Unicorn FreeStyle	Y/N/Y/Y	swing, percent, groove • No	N/Y	No	"trackless" design, real-time notation
Mark of the Unicorn Performer	Y/Y/Y/Y	swing, percent, groove • Yes	Y/Y	Yes	100% PowerPC native, QuickTime movie window, QT inst support, multiple indep nested track loops, global data select, multiple mixdown w/ instant recall
Mark of the Unicorn Digital Performer	Y/Y/Y/Y	swing, percent, groove • Yes	Y/Y	Yes	100% PowerPC native, pitch-shifting, TDM bus sends & returns, many new MIDI effects
Midisoft Studio	Y/Y/Y/Y	humanize • Yes	Y/Y	No	ships w/ 180 MIDI files
Musicator Musicator Audio, Musicator Win	Y/N/Y/Y	swing, percent • No	Y/Y	No	supports multiple simultaneous soundcards; integraded audio/MIDI mixer
Opcode Studio Vision Pro	Y/Y/Y/Y	swing, percent, groove, tuplet • Yes	Y/Y	Yes	incl. Galaxy universal librarian, generated sequences, players/queue mode, QT movie playback
Opcode Vision (PC)	Y/Y/Y/Y	swing, percent, groove, tuplet, smear • Yes	Y/Y	Yes	generated sequences, players/queue mode, patch name manager
Opcode Vision (Mac)	Y/Y/Y/Y	swing, percent, groove, tuplet, smear • Yes	Y/Y	Yes	generated sequences, players/queue mode, patch name manager, QT movie playback
Passport Designs Master Tracks Pro 6 (PC)	Y/Y/Y/Y	percent, swing, custom filter • No	Y/Y	Yes	song playlist for live perf, ships w/ 100 synth device files
Passport Designs Master Tracks Pro 6 (Mac)	Y/Y/N/N	percent, swing, custom filter • No	Y/Y	Yes	OMS support, QT inst support, looped overdub/record
Passport Designs MIDI Workshop	Y/N/N/N	standard • No	N/N	Yes	ships w/ Sound Blaster MIDI output cable
PG Music PowerTracks Pro	Y/Y/Y/Y	standard • Yes	Y/Y	Yes	intelligent auto hand splitting; handles jazz triplet properly
Sion Software Quickscore Elite 5.1, Elite Level II	Y/Y/Y/Y	standard • Yes	Y/Y	Yes	many notation features (see p. 97); Level II only: guitar tab, auto quantize of real-time recording; for Copyist software add $40
Steinberg Cubase, Cubase Score, Cubase Audio XT	Y/Y/Y/Y	swing, percent, groove • Yes	Y/Y	Yes	patch database, .WAV editor, AVI support
Steinberg Cubase VST, Cubase Score VST, Cubase Audio VST/XT	Y/Y/Y/Y	swing, percent, groove • Yes	Y/Y	Yes	auto-accomp., real-time audio mixer w/ EQ, FX
Steinberg Cubasis	Y/Y/Y/Y	standard • No	Y/Y	Yes	GS & XG support; Mac only: QT support
Steinberg Cubasis Audio	Y/Y/Y/Y	standard • No	Y/Y	Yes	GS & XG support; Mac only: QT support
Voyetra Digital Orchestrator Plus	Y/Y/N/Y	swing • No	Y/Y	Yes	ships w/ GM song files, .WAV files, tutorial .AVI files
Voyetra MIDI Orchestrator Plus	Y/Y/N/Y	swing • No	Y/Y	Yes	ships w/ GM song files
WinJammer Software WinJammer Shareware	Y/Y/N/N	standard • No	Y/Y	No	"Player" program, unlimited sys-ex record
WinJammer Software WinJammer Professional	Y/Y/Y/Y	swing, percent, groove • No	Y/Y	Yes	"Player" program, unlimited sys-ex record, step record, "find mistakes"

Manufacturer contact list on page 157

There are a lot of powerful workstations in the world.

Most of them are XP-50s.

In the short time since we introduced the XP-50, it's gone on to set quite a few standards. Like innovative performance features, value, and sheer expressiveness to name a few. And then, of course, there's popularity. Last year the XP-50 was the top choice of musicians around the world. Makes sense, though, because from Real Time Phrase Sequencing (RPS) to 640 onboard patches to its powerful sequencer, this workstation has it all. Plus, it comes with 4 expansion board slots, the most in the industry. And to fill them, our ever-expanding library now has 9 unique expansion boards for the ultimate in expandability. So stop by your nearest Roland dealer today and see the new standard in workstations.

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- 32-Voice 16-Bit Professional Stereo Sampler.
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- 25 PIN SCSI port.
- MIDI file player.
- Reads S1000/S3000, Roland™, and E-MU™ sound libraries.
- M.E.S.A.™ sampler editor/librarian MAC software compatible.

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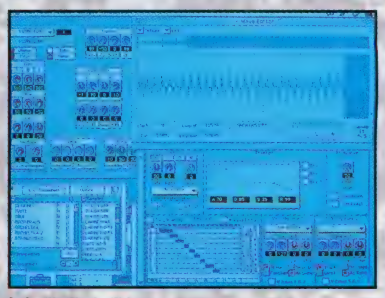
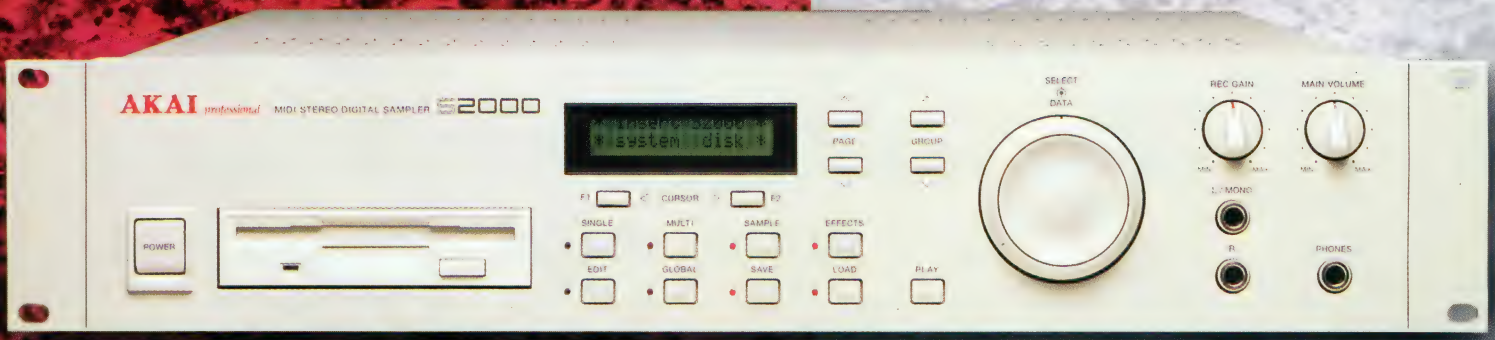


M.E.S.A.™

ASK YOUR DEALER ABOUT THE CD-ROM AKAI SAMPLE LIBRARY FOR S1000/1100 AND S3000. $129.95 EACH.



In 1986 Akai revolutionized digital sampling with the introduction of the legendary S900. The revolution continues with our new fully expandable S2000 professional sampler.

Open architecture design allows such powerful options as output expansion from 2 to 10, on-board SampleVerb™ effects processing, second LSI card for doubling your processing power, and virtually limitless control over floppy disk, flash ROM, SIMM RAM, hard disk, and CD ROM sample acquisition, editing, and playback.

M.E.S.A.™ (Modular Editing System by AKAI) is our incredibly intelligent Mac based sample editor/librarian software that enables an unprecedented level of control and customization of the S2000's sampling capabilities. M.E.S.A.'s remote control and data transfer capabilities extend to other Akai gear like our DR8 Hard Disk Recorder, allowing complete control over an entire Akai editing suite. M.E.S.A.™ is free to registered S2000 users.

Don't let your creativity be limited by inferior sampling products. You owe it to yourself to test drive the Akai S2000 at your local Akai dealer.

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- **Multi-8/D™**-board adds 8 assignable outputs plus S/PDIF digital I/O. Price $299.
- **SampleVerb™**- 4 bus voice-assignable, studio-quality, multi-effect processor board. Price $399.
- **ProFilter™**- Three filter modes including high pass, band pass, and digital swept peak/notch as well as a third multi-stage envelope. Price $399.
- RAM expandable to 32 MEG using standard 4 or 16 MEG 72 pin SIMMS.
- (2) ROM card slots allow up to 16 MEG of non-volatile flash ROM for critical applications.
- Floppy based operating system software allows easy software upgrades (no more O/S ROM replacements!)

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MUSIC NOTATION SOFTWARE & UTILITIES

Our survey of music notation software in December of 1994 turned up over 30 programs. Now, a mere two years later, the players are essentially the same, with a few notable withdrawals and a couple of strong new entries. Several programs are turning up under new management, such as Nightingale, Personal Composer, Copyist, QuickScore, and Music Engraver. Many programs that do have notation capabilities are not listed here, generally at the request of the manufacturers. These are programs that are designed primarily as sequencers or digital audio recording programs, and they include Opcode's Vision and Studio Vision, MOTU's Performer and Digital Performer, MOTU's FreeStyle, and Twelve Tone Systems Cakewalk, among others. Other than that, just about every familiar program is here with significant new updates.

Specifically, we asked manufacturers to supply us with version numbers that will be shipping at the time this issue is published. The presence or absence of copy protection is not to encourage illegal copying, but to let you know if there may be disk management concerns. The hardware and operating system requirements are the minimum recommended by the manufacturer.

As for features, the absence of any mention of any of the following italicized capabilities means that the program cannot perform that particular duty. When a program features *realtime playback* of previously recorded material while overdubbing, *overdub w/playback* appears in the Input section. *Merge input* indicates that new material can be recorded or entered into a piece without forcing the deletion of previously recorded material. The *split point* is the point at which a program chooses to place notes on the bass clef or treble clef staves of a piano score. *Fixed* indicates that the user cannot change it, *user-definable* indicates that the user can specify the split point, and *floating* means the program changes the split point depending on the space between the notes being recorded.

In the Symbols section, *alternate noteheads* include diamonds, x-shapes, slashes, and the like; *jazz symbols* are usually articulation marks such as doits, falls, scoops, and wahs. Symbols that can *cross barlines* and go between staves include slurs, ties, beams, and tuplets; any omission in an entry means the program can't notate these. *User-definable beam groups* are those for which the user can change how the beams are subdivided between beats. *Spacing* refers to the horizontal distance between symbols on a staff, and the vertical distance between notes and articulations. *Global spacing* means that you can set up spacing for one unit (part, system, measure) and have it apply to other similar units. *Free-rhythm measures* allow you to place as many notes as you like of any rhythm in a measure without regard to meter. *Non-standard key signatures* are those that mix sharps and flats, or use them in non-standard order. If a program provides *lyrics and chord symbols*, they'll be listed here as well.

In the Page section, you'll find out how many *staves* (lines) can be in a *system* (score), and whether the individual parts will *play back at concert pitch* even though they may be transposed in the score (concert playback). Many programs allow *user spacing between staves*, some do not. Many allow you to *reshape slurs* by hand, others draw slurs according to their own criteria, and you must accept their appearance. When you move a measure from one line to another, some programs respace the old line to compensate for the missing measure; this is called *auto line justification*. Since resting parts can quickly make a score difficult to read, *hide resting parts* is a nice feature that automatically removes such parts from a particular system, restoring them when music appears in the part again. Many programs print parts automatically (*auto part extraction*) and even consolidate multi-bar rests (*auto rest consolidation*). *Page size output* usually depends on what the capabilities of your printer are, although some programs are limited to only a few page sizes. The ability to *export graphic files* is handy when you want to put notation into a text document or graphics file; the specific acronyms are given in each listing.

Finally, the Target Use is that provided by the manufacturer. The word Professional usually indicates higher-end programs; similarly, Hobbyist is a clue that the program is designed more for fun or limited applications.

User interface is probably more critical with music notation programs than others, largely because speed is of the essence when entering music data. Unfortunately, an evaluation of this aspect of the programs is beyond the scope of a mere listing of features. Contact the manufacturers of the programs that interest you to obtain demo disks.

At the end of the listings are interesting utility programs that work in conjunction with other notation applications: MIDIScan converts graphically scanned sheet music to MIDI, and AutoScore converts pitch (singing, playing an acoustic instrument) into MIDI. —*Ernie Rideout*

Artic Software

Tabestry 2.0, $59. No copy protection. PC: Windows 3.1, 386, 4Mb RAM. Tabestry font supplied.
Input: Real-time playback. Step entry. 120 ppq. Writes SMF.
Symbols: Tablature only. Global spacing. Free-rhythm measures. Compound time signatures. 4, 5, 6, & 7-string tablature w/user tunings. Hammer-on, pull-off, slides, vibrato, bends, slap, taps, pops.
Page: User-adjustable spacing between staves. 8-1/2" x 11" page size.
Target use: Entry-level guitar tablature.

Bucket o' Tab

Bucket o' Tab 1.02, shareware $25. 1 free upgrade w/registration. No copy protection. PC: Windows 3.1 or Windows 95. Proprietary font supplied. Other fonts usable.
Input: Step entry. Reads/writes ASCII tablature.
Symbols: Tablature only. Jazz symbols. Manual spacing, global spacing. Free-rhythm measures. Lyrics.
Page: User-adjustable spacing between staves. Unlimited page size.
Target use: Guitarists, bassists, and instructors.

Coda

Finale 3.7, $545. Upgrades: pre-3.0, $119.95; 3.0, $79.95; 3.2, $59.95. No copy protection. Mac: Mac Plus, System 6.0.7, 4Mb RAM (8Mb System 7.5). Power Mac (native): 6100, System 7.1.2, 4Mb RAM (8Mb System 7.5). PC: Windows 3.1, 386, VGA monitor, 4Mb RAM. Petrucci, Seville, Tambro supplied. Sonata, Gracenotes/Crescendo, Susato, Jazz Font, Golden Age, Kid Notes, Metronome, Toccata, Fughetta, Met Times usable.
Input: Real-time MIDI input & playback. Merge input. Step entry. Split point fixed or floating. 1024 ppq. Imports/writes SMF type 1 & 0.
Symbols: Alternate noteheads, jazz symbols, tablature. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.
Page: Unlimited staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Max output size: 10' x 10'. Exports EPS, TIFF, PICT.
Target use: Pro publishers and copyists, music educators, composers, arrangers, songwriters.

Coda

Finale Allegro 1.0, $199. Upgrade to Finale for price of Finale -$199. No copy protection. Mac: Mac Plus, System 6.0.7, 4Mb RAM (8Mb System 7.5). ►

Manufacturer contact list on page 157

READER SERVICE NO. 161

NOTATION SOFTWARE

PC: Windows 3.1, 386, VGA monitor, 4Mb RAM. Petrucci, Seville supplied.

Input: Real-time MIDI input, playback, overdub. Step entry. Merge input. Fixed user-definable split point. 480 ppq. Imports/writes SMF type 1 & 0.

Symbols: Slash noteheads. Slurs across barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Compound time signatures. Lyrics, chord symbols.

Page: 32 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Exports EPS.

Target use: Working musicians, students, music educators, songwriters.

Common Music Notation

CMN, freeware. No copy protection. Mac, Next, SGI, Sun, or PC w/NextStep or Linux; Lisp required (ACL, MCL, GCL, or Clisp). Sonata or Petrucci font required.

Input: Mouse input. MIDI handled by companion program, Common Music System.

Symbols: Alternate noteheads, jazz symbols, tablature. Line draw tool. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.

Page: Unlimited staves/system. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction. Unlimited page size. Exports EPS.

Target use: Intended for use with Common Music System by Rick Taube.

Electronic Courseware

Lime 3.0 (Mac), 4.0 (Win), $295. No copy protection. Mac: 68030, System 7, 16Mb RAM recommended. PC: Windows 95, 12Mb RAM, VGA monitor. Marl, Tufa fonts supplied. Sonata, Interlude, all text fonts usable.

Input: Real time MIDI input, playback. Step entry. Reads/writes SMF type 1.

Symbols: Alternate noteheads, tablature. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.

Page: 66 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Unlimited page size.

Target use: Musicologists, music educators, musicians.

Emagic

Logic 2.6, $399 (PC), $449 (Mac). Notation features are identical with Logic Audio, also listed in the Sequencer and Digital Audio sections. Updates are distributed free via Internet, upgrades for which there is a charge are done through dealers, and upgrades from Logic to Logic Audio are done direct from manufacturer. No copy protection, hardware key. Mac: System 7.1, ADB port, 8Mb RAM. PC: Windows 3.1 or Windows 95, 386, 25mHz, 8Mb RAM. Proprietary font supplied. Mac: Sonata font usable.

Input: Real time MIDI input, overdub w/playback. Merge input. Imports/writes SMF type 1.

Symbols: Alternate noteheads, tablature. Beams, slurs, ties cross barlines. Slurs cross staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Compound time signatures. Time signature range, numerator 1-32; denominator 1-32. Lyrics, chord symbols.

Page: Unlimited staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto rest consolidation in parts. Page size depends on printer. Mac version exports PICT.

Target use: Film score composers, jingle writers, dance and pop composers, songwriters, educators.

Erato Software

Music Manuscriptor 3.0, $775, $450 academic. $100 for next version, incl. manuals & tablet overlay. Copy protected. PC: DOS, 486DX. Music symbols and text fonts supplied. Adobe type 1 fonts usable.

Input: Digitizer tablet for single-click entry of pitch and value. Real-time MIDI input, playback. Step entry. Fixed user-definable split point. 960 ppq. Imports/writes SMF type 1.

Symbols: Alternate noteheads, jazz symbols. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per system. Free-rhythm measures. Compound time signatures. Lyrics, chord symbols.

Page: Unlimited staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Prints letter, legal, ledger, 9-1/2" x 12-1/2", European sizes, portrait and landscape. Exports TIFF.

Page: Pro composers, copyists, orchestrators, arrangers, publishers, film scoring.

Graphire

Music Press 0.8.1, $1 per hour of use, minimum initial purchase 250 hours, 100 minimum thereafter. Discounts after 1,000 hours. Upgrades and e-mail support included. Phone support free w/ 750 hours per year. No copy protection, hardware key. Mac: PowerPC or 68020. FPU recommended. 16Mb RAM recommended. Revere font supplied, others usable.

Input: MIDI step entry and playback. QWERTY entry.

Symbols: Alternate noteheads, jazz symbols, tablature. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Compound time signatures. Time signature range: 1/256-255/1. Lyrics, chord symbols.

Page: 255 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Maximum page size 54" x 54"; larger sizes available by scaling. Exports EPS.

Target use: Professional music publishers, copyists, engravers, composers, arrangers, music educators, historical editors, academic composers.

Jump! Music

Concertware Home CD, $39. Upgrades available. Copy protected. Mac: LCII, System 7, 4Mb RAM, 2x CD-ROM. PC: Windows 3.1, 95, 386,

Manufacturer contact list on page 157

4 Mb RAM, 2x CD-ROM. Concertware font supplied. Sonata usable.

Input: Real-time MIDI input, overdub w/playback. Step entry. Fixed user-definable split point. 96 ppq. Imports/writes SMF type 1 & 0.

Symbols: Alternate noteheads, chord diagrams. Beams, ties, slurs, tuplets across barlines. Beam groups user-definable. Manual spacing. Global spacing per system, measure, note. Free-rhythm measures. Time signature range, numerator and denominator: 1-16. Lyrics, chord symbols.

Page: 32 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Auto line justification. Hide resting parts *in score*. Auto part extraction, auto rest consolidation. Page output depends on printer. Mac version exports PICT and PAINT.

Target use: Hobbyists, music educators, ensemble directors.

Mark of the Unicorn

Mosaic 1.43, $595/$195 from competing programs. Mac 68020, 5Mb RAM, System 6.0.7. PowerPC-native beta available. Sonata font supplied, system fonts required. Copy-protect.

Input: Real-time MIDI input & playback. Step entry. Split point fixed or floating. 480 ppq. Imports/writes SMF type 1.

Symbols: Alternate noteheads, jazz symbols, tablature. Slurs, ties across barlines. Beams, slurs, tuplets between staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Compound time signatures. Lyrics, chord symbols.

Page: Unlimited staves per system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto rest consolidation. Unlimited page size. Exports EPS, PICT.

Target use: Orchestrators, arrangers, publishers; full orchestra to guitar tablature and lead-sheets.

Music Environment

Music Engraver 1.23c, (formerly H.B. Engraver) $549 (regular), $699 (professional). No copy protection. Mac: Mac plus, System 4.2 or later. Interlude and guitar font supplied.

Input: Mouse input.

Symbols: Regular noteheads, tablature. All symbols cross barlines, beams, slurs, cross staves. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.

Page: 50 staves/system. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Page sizes: 8-1/2" x 11", 11" x 17". Exports EPS.

Target use: Music engravers, schools, churches, recording studios.

Musicator

Musicator Win, $299. Musicator Audio has same notation features; it's listed in the Sequencing and Digital Audio sections. Upgrades: Win 2.0 to 2.1, $49; Win 2.0 to Audio, $129; Win 1.0 to 2.1, $89; Win 1.0 to Audio, $139; Musicator DOS to Win 2.1, $109. Musicator DOS to Audio, $149. PC: Windows 3 or Windows 95, 486SX, 6Mb RAM. Musicator font supplied, any TrueType font usable.

Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Fixed split point. 480 ppq. Imports/writes SMF type 1 & 0. ►

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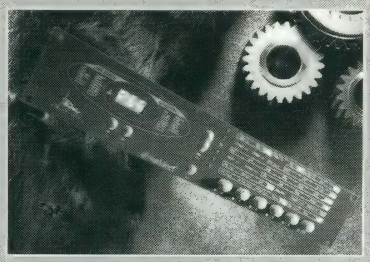

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Symbols: Alternate noteheads, jazz symbols. Slurs, ties cross barlines, slurs cross staves. Beam groups user-definable. Manual spacing. Global spacing. Non-standard key signatures. Time signature range, numerator 1-16; denominator: 2, 4, 8, 16. Lyrics, chord symbols.
Page: 32 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Auto line justification. Auto part extraction, auto rest consolidation. Page size depends on printer. Exports EPS, Meta-File.
Target use: Composers, arrangers, educators, choir/band directors, students, hobbyists.

Musicware
Nightingale 3.0, $495/$295 academic and community organizations. No copy protection. Mac OS. OMS compatible. Sonata font supplied, CyberScore jazz font usable.
Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Fixed user-definable split point. 480 ppq. Imports/writes SMF type 1. Reads Finale Enigma files. Interprets scanned input from Notescan.
Symbols: Alternate noteheads, jazz symbols, tablature. Line draw tool. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.
Page: 64 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Tabloid max. output size. Exports EPS, Notelist.
Includes Noteview utility for Web publishing.
Target use: Professional engraving, publishing, composing, arranging.

Opcode
Overture 2.0, $495. $49.95 from 1.2. Copy protected. Mac: PowerPC native, or any 68000 processor. Aloisen font supplied. Any font usable.
Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Fixed user-definable split point. 480 ppq. Imports/writes SMF type 1 & 0.
Symbols: Alternate noteheads, jazz symbols, tablature. Line draw tool. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.
Page: Unlimited staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Unlimited page size.
Target use: Music educators, arrangers, composers, pro copyists.

Passport
Rhapsody 1.0.1 (Mac), 1.0.3 (PC), $249. Free upgrade within 30 days of purchase; minor upgrade $39-$49, major $99. Other upgrade pricing for other Passport products. Mac: SE, System 7, 4Mb RAM. PC: Windows 3.1 or 95, 386, 4 Mb RAM. Anastasia font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Fixed user-definable split point. 240 ppq.
Symbols: Alternate noteheads, jazz symbols. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Time signature numerator range: 1-16, denominator range: 1, 2, 4, 8, 16, 32. Lyrics, chord symbols.
Page: 32 staves per system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Page output size depends on printer. Exports EPS.
Target use: Low-cost practical program for amateurs, music educators, working musicians.

Passport
Music Time Deluxe 1.01, $99. Upgrade pricing for other Passport products. No copy protection. PC: Windows 3.1, 95, 8Mb RAM. Anastasia font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Fixed user-definable split point. 240 ppq. Reads/writes SMF type 1.
Symbols: Alternate noteheads, jazz symbols. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Time signature numerator range: 1-16, denominator range: 1, 2, 4, 8, 16, 32. Lyrics, chord symbols.
Page: 16 staves/system. Concert playback of transposed parts. Hand reshaping of slurs. Auto line justification. Auto part extraction. Page

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Manufacturer contact list on page 157

output size depends on printer. Exports EPS.
Target use: Amateur, student, and hobbyist musicians, no MIDI required.

Passport

Music Time, $99. Upgrade pricing for other Passport products. No copy protection. Mac: SE, System 7, 4Mb RAM. Anastasia font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Fixed user-definable split point. 240 ppq. Reads/writes SMF type 1.
Symbols: Alternate noteheads. Slurs, ties across barlines and staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Time signature numerator range: 1-16, denominator range: 1, 2, 4, 8, 16, 32. Lyrics, chord symbols.
Page: 16 staves/system. Concert playback of transposed parts. Hand reshaping of slurs. Auto line justification. Page output size depends on printer.
Target use: Amateur, student, and hobbyist musicians, no MIDI required.

Passport

music@passport 1.0, $129. Mac: SE, System 7, 4Mb RAM. PC: Windows 3.1 or 95, 386, 4 Mb RAM. Anastasia font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Pitch-to-MIDI input. Fixed user-definable split point. 240 ppq.
Symbols: Alternate noteheads, jazz symbols. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Time signature numerator range: 1-16, denominator range: 1, 2, 4, 8, 16, 32. Lyrics, chord symbols. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction. Page output size depends on printer.
Target use: Amateur, student, and hobbyist musicians, Web publishing.

Passport

Encore 4.1.1, $595. Mac II, System 7, 4Mb RAM. PC: Windows 3.1, 95, 8Mb RAM. No copy protection. Anastasia font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Fixed user-definable split point. 240 ppq. Imports/writes SMF types 0 & 1.
Symbols: Alternate noteheads, jazz symbols, tablature (auto from MIDI). All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Time signature numerator range: 1-16, denominator range: 1, 2, 4, 8, 16, 32. Lyrics, chord symbols.
Page: 64 staves/system. Concert playback of transposed parts. Hand reshaping of slurs. Auto line justification. Auto part extraction, auto rest consolidation. Page output size depends on printer. Exports EPS.
Target use: Pro copyists, publishing, music educators, guitarists.

Personal Composer

Personal Composer 1.2, $69 for 8 staves, $139 for 16 staves, $199 for 44 staves. Upgrade to higher level for price difference plus $10. No copy protection. PC: Windows 3.1 or Windows 95, 386, 8Mb RAM. Proprietary font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Fixed user-definable split point. 1024 ppq. Imports/writes SMF type 1, imports type 0.
Symbols: Alternate noteheads, tablature. Slurs, ties, tuplets across barlines; all symbols between staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Time signature range: 2/16 to 32/4.
Page: 8, 16, or 44 staves/system, depending on version. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction. Prints letter, legal, tabloid, A4, and user-definable sizes. Exports Windows Meta-File, BMP.
Target use: Students to working musicians.

PG Music

PowerTracks Pro 3.5, $29. Upgrades $15. No copy protection. PC: Windows 3.1 or Windows 95. Proprietary font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Floating split point. 480 ppq. Imports/writes SMF type 1 & 0.
Symbols: Standard noteheads, tablature. Ties across barlines. Time signature range: 1/4-4/4. Lyrics, chord symbols.
Page: 2 staves/system. Concert playback of transposed parts. Print size depends on printer. Exports EPS, BMP.
Target use: Sequencer users who want notation.

Sibelius Software

Sibelius 7 v. 3, £888 (approx. $1,332). Copy protected. ►

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Acorn RISC computer required. Opus III font supplied. Keynote, other custom fonts usable.
Input: Real-time MIDI input, playback, overdubbing. Step entry. Merge input. Fixed user-definable split point. 960 ppq. Imports/writes SMF type 1 & 0. Interprets scanned input.
Symbols: Alternate noteheads, jazz symbols, tablature. Line draw tool. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Time signature range: 1/1 to 31/64. Compound time signature Lyrics, chord symbols.
Page: 128 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction, auto rest consolidation. Unlimited page size. Exports EPS, DRAW files.
Target use: Music publishers, academic institutions.

Sion Software

QuickScore Elite 5.1, $79.95 for level I, $179.95 for level II. QuickScore Deluxe and Pro upgrades to level I for $49.95; to level II for $99.95. No copy protection. PC: Windows 3.1 or Windows 95, 386, 4Mb RAM. Mozart font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Floating split point. 960 ppq. Imports/writes SMF type 1 & 0.
Symbols: Alternate noteheads. Tablature level II only. Line draw tool. Slurs, ties cross barlines; beams, slurs, tuplets cross staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Time signature numerator range: 1-12; denominator range: 1, 2, 4, 8, 16. Lyrics, chord symbols.
Page: Level I: 16 staves/system; level II 48 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Auto part extraction, auto rest consolidation. Prints 8-1/2" x 11" to 11" x 17". Exports EPS, TIFF, BMP.
Target use: Composers, arrangers, publishers. QuickScore files can be exported into Copyist.

Sion Software

Copyist 4.0, $69.95. Upgrade from previous versions, $49.95. Upgrade from QuickScore, $49.95. No copy protection. PC: Windows 3.1 or Windows 95, 386, 4Mb RAM. Mozart font supplied.
Input: Mouse entry. Imports QuickScore files.
Symbols: Alternate noteheads, jazz symbols, tablature. Line draw tool. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.
Page: 16 staves/system. User-adjustable spacing between staves. Hand reshaping of slurs. Hide resting parts in score. Prints 8-1/2" x 11". Exports EPS, TIFF, BMP.
Target use: Publishers and educators who need to integrate text and notation.

Songwright

Songwright 6.0, $99.95. $29.95 from any previous version. No copy protection. PC: 286, DOS 2.1. Songwright font supplied.
Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Fixed user-definable split point. 480 ppq. Imports/writes SMF type 1 & 0.
Symbols: Alternate noteheads, jazz symbols, tablature. User-designable symbols. Beams, slurs, ties across barline. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Time signature numerator range 1-32, denominator range 1-32. Lyrics, chord symbols.
Page: 32 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Auto line justification. Hide resting parts in score. Auto part extraction. Maximum page width 8-1/2".
Target use: Music educators, church music directors, amateur musicians, piano teachers.

Steinberg

Cubase Score 3.02 (Cubase Audio 3.0), $549 ($799). Copy protected. Mac: Mac OS, PowerPC native. PC: Windows 3.1. Notation and chord fonts supplied. Standard fonts usable.
Input: Real-time MIDI input, overdub w/playback. Step entry. Merge input. Fixed user-definable split point. 384 ppq. Imports/writes SMF type 1 & 0.
Symbols: Alternate noteheads, jazz symbols, tablature. Line draw tool. All symbols cross barlines, staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.
Page: 64 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification.

READER SERVICE NO. 227

Manufacturer contact list on page 157

Hide resting parts in score. Auto part extraction, auto rest consolidation. Page size depends on printer. Exports EPS, PICT, Adobe Illustrator; PC version exports bitmap files.
Target use: Pro composers, arrangers, orchestrators. Curriculum use in music education. Working musicians.

Voyetra
MIDI Orchestrator Plus 2.0, $49.95. Same notation features found in Digital Orchestrator Plus 2.11.17 ($159.95). No copy protection. Windows 3.1 or Windows 95, 386, 4Mb RAM. SPW.TTF font supplied.
Input: Real-time MIDI input, overdub w/playback. Fixed user-definable split point. 1920 ppq. Imports/writes SMF type 1, imports type 0.
Symbols: Alternate noteheads. Ties across barlines. Time signature numerator range: 1-100; denominator range: 2-128.
Page: 10 staves/system. Concert playback of transposed parts. Hide resting parts in score. Auto part extraction. Exports EPS.
Target use: Hobbyists and musicians just getting into sequencing and notation.

Voyetra
Music Write, $19.95. No copy protection. PC: Windows 3.1 or Windows 95. SPW.TTF font supplied.
Input: Real-time MIDI input, playback. Fixed split point. 480 ppq.
Symbols: Ties cross barlines. Manual spacing. Time signature range: 3/4, 4/4, 6/8. Lyrics.
Page: 2 staves/system. Letter size output. Exports EPS.
Target use: Amateurs, beginning computer musicians.

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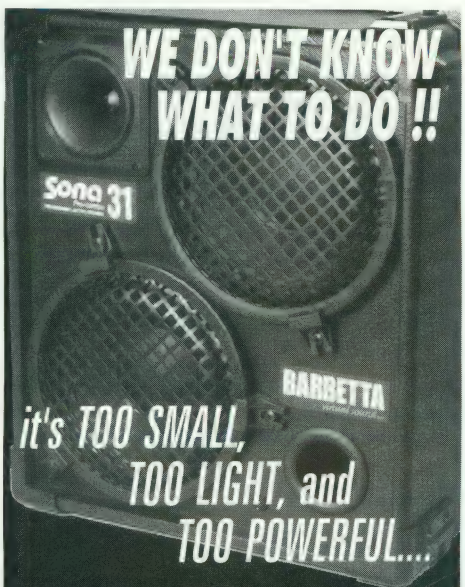

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NOTATION SOFTWARE

Weber Software

Mozart 2.0, $49. Major upgrades available at approximately 1/2 price. No copy protection. PC: 386, 486 or better recommended. 1.4 runs in Windows 3.1; 2.0 runs in Windows 95 or NT. Installation package includes both versions and automatically installs the correct version. Mozart.TTF supplied.

Input: QWERTY and step entry, real-time playback. Reads and writes SMF type 1.

Symbols: Standard noteheads. Slurs, ties cross barlines. Beam groups user-definable. Manual spacing. Global spacing per measure, note. Compound time signatures. Time signature range 1/1- unlimited/32. Lyrics.

Page: 64 staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Auto part extraction. Page size depends on printer. Exports BMP.

Target use: Arranging for groups of monophonic instruments.

WHC Musiksoftware

Capella 2.2a, DM 248 (approx $164). English, Dutch, and German versions. Yearly upgrades, DM 50. No copy protection. PC: Windows 3.1 or Windows 95. Capella font supplied.

Input: Real-time MIDI input, playback. Step entry. Floating or fixed split point. Reads/writes SMF type 1.

Symbols: Alternate noteheads, jazz symbols. All symbols cross barlines, slurs cross staves. Beam groups user-definable. Manual spacing. Global spacing per part, system, measure, note. Free-rhythm measures. Non-standard key signatures. Compound time signatures. Lyrics, chord symbols.

Page: Unlimited staves/system. Concert playback of transposed parts. User-adjustable spacing between staves. Hand reshaping of slurs. Auto line justification. Hide resting parts in score. Auto part extraction. Page size depends on printer. Exports WMF for import into Word, Corel, PageMaker, etc.

MUSIC NOTATION UTILITIES

Konanur, Inc.

LoudFonts Basic Set, $90, supplementary sets, $40 each. PC or Mac. Compatible with any music notation program that uses Sonata or Petrucci as a default font.

Supplementary font sets for professional output of tempo indications, articulations, harp and organ notation, microtonal indications, figured bass, clefs, time signatures, and full-system tall time signatures. Spacing allotment algorithm libraries available as well.

Musitek

MIDIScan 2.5, $299. PC: Windows 3.1 or Windows 95, 386, 4Mb RAM. Chopin font supplied. Grey-scale or color scanner required, minimum resolution, 200 dpi.

Interprets graphically-scanned sheet music. Allows playback via MIDI. Output as SMF, NIFF, or printout.

Wildcat Canyon Software

Autoscore, $150. Mac: 68020. PC: Windows 3.1 or Windows 95, 386. Microphone included.

Converts audio input to MIDI data. Works in conjunction with sequencers and notation programs to let you sing or play an acoustic pitched instrument to enter MIDI data. ■

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Manufacturer contact list on page 157

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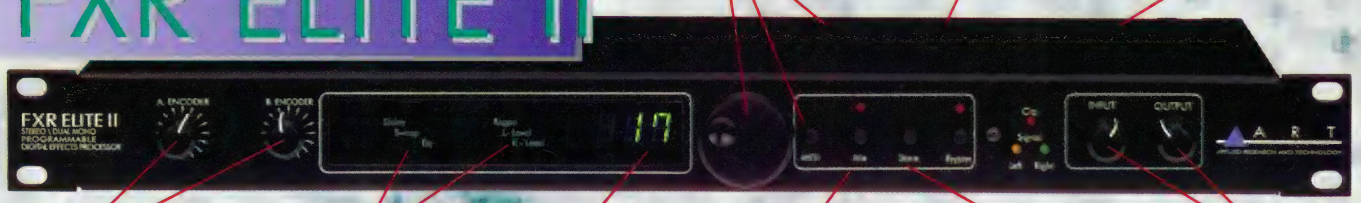

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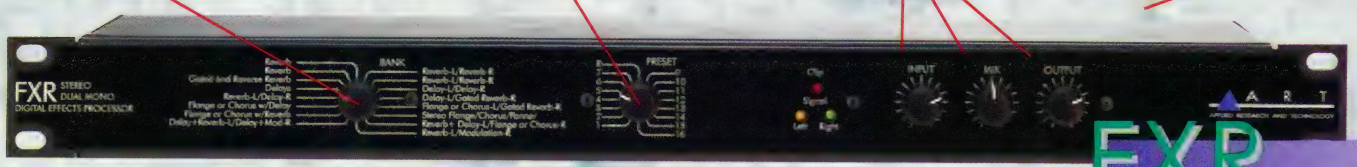

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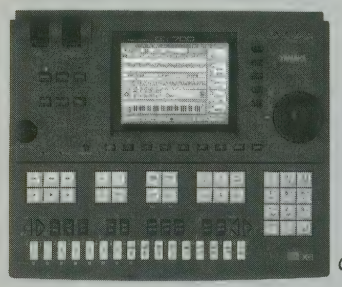
READER SERVICE NO. 435

ers. It also has extraordinary acoustic and electric piano voices that are as close as Hartley can get to Tabitha's heavenly tones. He also uses the P150 to control the Yamaha QY700 "MIDI–project–studio–in–a–box." The QY700 has a 32-note polyphony GM and XG tone generator; 20 song, 110,000 note sequencer; over 600 voices; three effects processors and nearly 4,000 musical phrases–including hundreds of drum patterns and baselines which Hartley combines to make entirely new compositions.

Beyond their music, the couple has resumed "life" as if Tabitha had never died. "We go on long walks and talk for hours. We're very happy. The only thing is, since she's semi-transparent, the relationship is purely platonic now."



QY700

Surfing Tragedy

Reeve O'Neal, a popular local surfer, was sucked into the falls and knocked flat by the laptop on his longboard. Friends report that O'Neil had wanted to surf to the new Yamaha guitar Internet site, **www.yamahaguitars.com,** which features a complete guitar "catalog," artist information, news and cutting edge graphics.

Yamaha is dedicating the site to Reeve. "He was a cool dude and he had guts, but he wasn't very bright," remembered a close friend.

Aliens Manipulate Humans By Remote Control

ProMix 01

Scientists from the Tibetan Institute of Technology (TIT) have reported the shocking news that extra-terrestrials may actually control every move humans make. Even more astounding, it seems they are accomplishing this terrifying feat using our own technology.

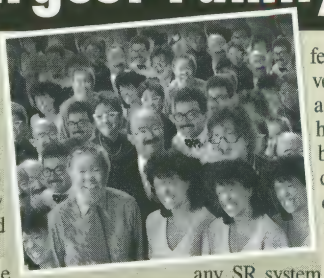
A Himalayan mountain climbing expedition made the key discovery at the top of the world's tallest peak. Seeking a view that even eagles long to see, the intrepid group of explorers stumbled instead on an astounding sight: "We found a 400 foot high ProMix 01 mixer connected to a MIDI cable that just hung down from space," said Franco Kiray, leader of the expedition.

One of Kiray's climbing partners, Hugo Caboosy—a professor at TIT—explained the discovery's implications: "This is not your ordinary ProMix 01. It doesn't just mix audio, it apparently mixes worldwide events. With each movement of a fader, airplanes are being controlled, puppet dictatorships are being formed, and someone is making a pee-pee or poo-poo. And a keyboard somewhere out in the solar system is connected to this ProMix, taking total control of our bodies."

Caboosy illustrated the mechanics of aliens' menacing methods using a Yamaha P150 digital piano and a regulation-sized Yamaha ProMix 01. "See how I can control every action of the mixer from my keyboard? I can store and recall any ProMix 01 setting from any of the 18 input channels. And I can use the P150's sequencer or an external sequencer triggered by the P150 to control actual movements of ProMix's faders, pans and aux sends, plus its on-board EQ, compressors, limiters and gates. Don't you realize what this means!? We're toast!"

Is it a genuine threat to mankind or a concrete demonstration of Fate? In a phone poll, Inquisitioner readers were split 50/50. But Kiray and Caboosy don't want to find out. "We're heading back up to unplug the MIDI cable," said Kiray.

World's Largest Family Reunion



45,000 people, all with the last name of Chang, last week held the world's largest family reunion in Cowloon, China. From six–day–old Tiffany Chang to 118–year–old Constantin Chang, this clan was glad to be together again. "I haven't seen my sister in 48 years," sobbed an overjoyed Mildred Chang.

The crowning event of the day came when Constantin Chang, the family patriarch, made his state-of-the-family address. "Everyone was touched by his speech. My biggest worry was that they wouldn't be able to hear him," said Rolf Chang, the reunion organizer.

To cover every angle of the event with sound, Rolf chose Yamaha Club Series III speakers. "It's one of the biggest families of speakers, all the speakers are completely reliable, and, most important, they're cheap!" The 17-member Club family includes monitors, front of house speakers, flying speakers and subwoofers in a variety of configurations including rugged black and decorative Oak finishes. Club and Oak models all feature 2" titanium compression drivers, 60 x 40 horns, smooth crossovers and, in many cases, pre-installed hanging hardware. The Piezo members of the family offer a new piezo driver for improved sound and better efficiency, a strong non-resonant metal grill and stand mount sockets. The speakers work well in virtually any SR system from houses of worship and dance clubs to small arenas like the one required for the Chang Reunion.

One of the day's most heart-warming moments came when Rubinesky Chang, who hadn't seen his twin brother Achmed since the day they were born, was reunited. "When I called out his name, I didn't realize there were 18,000 people here named Achmed. But we found each other immediately," Rubinesky said happily.

Club Series III

FOR MORE INFORMATION ABOUT ANY OF THE PRODUCTS SHOWN IN THIS ISSUE

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READER SERVICE NO. 159

ANIMALS SING TOGETHER TO SAVE ENVIRONMENT

"Goats don't particularly like lions; they tend to get eaten by them," explains Zed Mundo, who overcame this and many other roadblocks to produce the hit song "We Are The Animals," completely sung by members of the animal kingdom.

"I got a coyote and a rabbit in the same room to sing a duet and it got pretty hairy. That's when I knew I had to figure out a different way," he said.

The song's co-writer, Franco Ziff, suggested the answer. "I advised him to try the new Yamaha MD4 digital four track recorder. At just $1199 the MD4 is the least expensive digital multitrack, and that's the limit of what we could afford. Sonically, it's vastly superior to cassette multitracks."

Mundo carefully wove the dynamic song's fabric together on the MD4. He mixed and edited 790 different animals' vocals and bounced them from track to track with zero loss of sonic quality. "Working with the MD4, it's like I have more than four tracks at any given time because I can combine completed tracks onto any track—even if there's audio on it—without losing that track. Also, I didn't need to save a track for MIDI timecode. The MD4 sends that out separately," Mundo reported.

The MD4's MIDI timecode was a saving grace as Ziff composed the music's haunting theme on a Yamaha QY700 using 80 tracks of his own.

Bill Dider, an engineer at Banana Records, was impressed with the recording quality. "When I heard it was coming in off a portable multitrack, I thought we'd have to redo the whole shebang. But we're talking studio quality here. Flat frequency response from 20 Hz-20 kHz, 44.1 sampling rate and there's no audible distortion. And I never could tell where he made his edits thanks to the MD4's precision editing functions. Good thing. I wasn't looking forward to re-recording that rattlesnake."

The song has so far raised $5 million to help the environment. We may do a follow up," Mundo said, "but with no monkey this time. What a prima donna."

MD4

LOVE & MUSIC OVERCOME DEATH!

After her doctor told Tabitha Hartridge that she had an incurable disease, she made a pact with her husband to communicate from heaven. The Inquisitioner is witness to the heart-warming story of their afterlife love affair.

"I was overjoyed and completely amazed that Tabitha could contact me from the next world," said a teary-eyed Hartley Hartridge. "We had a great marriage and a great musical career together."

Miraculously, their relationship is far from over. The duo has reaffirmed their ties despite the obstacles and they now perform nightly at Utopia nightclub in Heavenly Valley, UT. Tabitha's ethereal vocals, accompanied by Hartley on the Yamaha P150 digital piano and QY700 music production tool, have earned them a major following. "The music is incredible and she has the voice of an angel," says one Utopia patron.

Hartley chose the P150 for its 88 note weighted action keyboard; single, dual and split voice modes; organ combination editing; one touch performance memory recall and built in stereo speak-

Musicians Give Top 10 Reasons They Love Yamaha Tone Generator

Since its introduction, the Yamaha VL70m virtual acoustic tone generator has become an enormously popular musical tool with our readers. In a special poll, The Inquisitioner has uncovered the top 10 reasons why.

VL70m

10) It sounds better than blowing on a baloney sandwich

9) Women dig it

8) Other musicians hate you for it

7) It weighs less than a tuba

6) It's gold and black, very stylish

5) It fits in a halfrack space or a bread box

4) It can be played from a keyboard with a breath controller, from a wind controller, from a guitar with a MIDI converter or from a gorilla-to-MIDI converter*

3) It has a big display with lots of neat pictures

2) It has a lot of buttons that help you do things

1) It's a virtual acoustic tone generator so it uses computer models of instruments instead of samples for true acoustic sound; It's a melodic lead instrument so your solos smoke; you can double up to 326 times in one session without lugging a truck full of instruments; it's XG compatible and you can invent your own "acoustic" instruments using editing software and your Macintosh™ or Windows™ based computer.

***Gorilla requires special accessories**

NATIONAL

The Inquisitioner

Nobody Expects The Inquisitioner. Vol.23 Issue 1335

MYSTERIOUS SYNTHESIZER FOUND ON OCEAN FLOOR

CS1X

Though recent efforts to raise the Titanic proved futile, they led to an extraordinary discovery on the ocean floor: a mysterious new breed of synthesizer called the CS1x.

"Absolutely incredible," said one of the Titanic salvage crew members. "It's obviously been on the ocean floor a long, long time because it has absorbed the color; it's so incredibly blue, I've never anything like it."

Franklin Conkin, a deep sea diver, found the synthesizer. "It was all covered in silt but as I swam by I saw these knobs sticking up off the ocean floor. When I moved my fins, the silt moved away and there was the synth."

Weighing in at just 12 lbs 9 ounces, the CS1x was significantly easier to raise than the cruise liner on top of it. "This is an incredible hybrid that could only have been created in the extremely high pressures of the deep sea or, perhaps, in the vacuum of outer space," said scientist Benito Goldstein.

"The combination of 61 keys, 480 XG voices and 11 drum kits plus 930 voices for performance and 4.5MB of wave ROM are unheard of not to mention the 128 preset performance programs and 128 user program memories, 65 effects and six realtime analog-like control knobs for voice editing. And then there's the Arpeggiator which is like no other we've seen before. I also think it sounds terrific."

The salvage team has given up all hope of recovering the Titanic and instead begun to search the ocean floor for more synthesizers. "I don't know what we would have done with the ship, anyway. These synthesizers, on the other hand, are a gold mine," said Goldstein.

Were You Waiting For The Ultimate Grand Piano Sound In A Digital Keyboard?

"The PRO2 Digital Piano by Generalmusic has, by far the most realistic grand piano sound and feel I've ever experienced in any digital keyboard - and I've tried them all! From now on, this is an essential part of my kit and I'll use it in each and every performance."

Keith Emerson (Emerson, Lake, and Palmer)

Critics and world class musicians agree; with groundbreaking 128 note polyphony, Physical Modeling technology, great piano action keyboard and all at a price that seems difficult to believe, the new Generalmusic PRO2 is the absolute pinnacle of achievement in digital piano technology. In fact, Generalmusic is the first ever company to marry complex sample analysis with physical modeling to accurately reproduce the unique experience of playing a fine concert grand. We started by painstakingly creating a composite sample which represents "the ultimate grand piano". This composite is based on careful analysis of Steinway, Bosendorfer, Yamaha and Fazioli concert grands with the most outstanding characteristics from each being implemented in the final sample. Of course we didn't just stop there - a great sample does not make a great piano sound!

To replicate the complex acoustic environment of a piano soundboard we use no fewer than three (3) patented physical modeling technologies. The first calculates the harmonic contribution of any other undamped strings to the final sound of the notes being played. The second model analyzes the exact position of the continuous damper pedal and calculates the correct static and harmonic results from the notes played. Finally, whenever a key is released, instead of using an envelope to simply fade out the sample over time, an accurate model of the damper returning to the string is generated and authentic harmonic trails are heard unique to each and every note.

In plain English, the result is sheer perfection. The PRO2 is the only digital piano on the market which sounds its best with the reverb turned off allowing the natural ambiance of the soundboard to provide a characteristic warmth never before heard on a digital instrument. With up to 47 additional sounds of outstanding quality and with a price starting at below $2000 (PRO1), it's no wonder these instruments are sending shock waves throughout the music industry. Check one out at a dealer near you today and find out what all the fuss is about. **If you've been waiting for the ultimate grand piano sound in a digital keyboard....the wait is finally over.**

Generalmusic Corporation
1164 Tower Lane, Bensenville, IL 60106
1-800-323-0280
www.generalmusic.com

GENERALMUSIC

READER SERVICE NO. 160

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DIGITAL AUDIO PROCESSING SOFTWARE

Ever since someone got the idea that recording and editing digital audio in a computer would be a useful thing, a whole slew of folks have made it their personal mission to develop software that would allow users to mangle their perfectly recorded audio into oblivion. Of course, tasteful use of the tools is always an option, but hey, taste is in the ear of the beholder.

What follows are descriptions of the various graphic waveform editors, software-based effects processors, batch processing utilities, and miscellaneous tools that skilled sound designers put to grueling use day in and day out in their quest for perfection — whether perfection means time-stretching an audio cue to fit the director's latest cut, digitally pitch-shifting a baby's cry down to a dinosaur roar, or simply smoothing out a bumpy loop.

The programs that follow are all of the stand-alone variety; for coverage of Mac plug-in software, see the chart on page 110. See page 112 for the PC plug-in and plug-in host programs charts. —*Michael Marans*

DIGITAL AUDIO PROCESSING SOFTWARE

Digital audio processing software data is listed in the following order: Manufacturer, product name; product description; suggested retail price; current version; copy-protection scheme; hardware requirements/compatibility. Editing functions. DSP functions; audio scrub implementation. Special functions. Available options.

Akai MESA (Modular Editing System by Akai): Graphic editor for all S-series sampler parameters with file management, format translation, and waveform recording/editing functions; $49.95, free with purchase of S2000, S3000, or S3200XL sampler; v. 1.3; no copy-protection; requires Mac 030 or greater with minimum 3Mb RAM or PC running Windows 3.1/95; read/write AIFF, SDII, Akai proprietary; no plug-in support. *Edit*: truncate, reverse. *DSP*: normalize. *Special*: User-customizable control panels for editing functions; allows samples to be moved among incompatible machines; capture CD audio (via SCSI extraction); support for Applescripts (for automating repetitive tasks); comes with library of scripts.

AnTares Systems Infinity: DSP-based sample-looping tools; $325; v. 2.05; copy-protect via two HD authorizations; requires Mac 68030 (with FPU) or higher with minimum 4Mb RAM running System 7.0 or higher, no audio interface required, compatible with all Digidesign audio cards; read/write: SDII, SDI, AIFF. *Edit*: cut, copy, paste, clear, clear unselected, invert, reverse, silence. *DSP*: mix, normalize, change gain, SPR loop, synthesis loop, rotated sums loop, freeze loop, crossfade loop. *Special*: Supports Ensoniq ASR-10 sample transfer via SCSI; includes sample transfer utility for Akai S3000 series samplers.

Arboretum Systems Hyperprism PPC: Software-based dynamic effects processor; effects created using 32-bit precision RISC-based algorithms; $279; v. 1.05; copy-protected, two HD installations; requires Apple PowerMac or RISC-based compatible computer with 8Mb RAM running System 7.1 or higher, works with PowerPC native hardware or Digidesign hardware using Digidesign drivers; read/write SDII, AIFF; no plug-in support. *Edit*: cut, copy, paste parameter variation paths. *DSP (all real-time)*: lowpass, highpass, bandpass, and band-reject filtering, phase, flange, chorus, ring modulation, tremolo, vibrato, single delay, multi-delay, echo, echotranzo, room reverb, hall reverb, pitch/time change, pan, quasi-stereo, stereo dynamics, "more" stereo. *Special*: Blue window interface allows dynamic automation of up to two effect parameters either simultaneously or independently; files may be destructively processed through multiple effects; effect parameter settings may be saved and recalled; factory preset effect library included.

Arboretum Systems Hyperprism 68K: Software-based dynamic effects processor; effects created using 32-bit precision RISC-based algorithms; $390; v. 1.5.5; copy-protected, two HD installations; requires 68K Mac with NuBus slot(s) running System 7.1 and Digidesign Audiomedia I or II, Sound Tools I or II, or Pro Tools 442 audio hardware; read/write: SDII, AIFF; no plug-in support. *Edit*: none. *DSP (all real-time)*: lowpass, highpass, bandpass, and band-reject filtering, phase, flange, chorus, single delay, multi delay, echo, ring modulation, ring shifter, frequency shifter, pitch follower, envelope follower, Doppler, pitch/time change, tremolo, vibrato, stereo dynamics, balance, pan, sweeping pan, hyper pan, hyper stereo, more stereo, quasi stereo. *Special*: Blue window interface allows dynamic automation of up to two effects parameters either simultaneously or independently; automation may be synchronized to MTC; files may be destructively processed through multiple effects (original files remain unchanged) an unlimited number of times; can be used in "thru" mode (processes input signals non-destructively); parameter variations can be controlled via mouse or with any MIDI-compatible software or hardware; program shipped with Hyperprism consoles (Max-based software controllers).

Berkley Integrated Audio Software (BIAS) Peak: Disk-based non-destructive stereo waveform editor with extensive DSP, sampler support, looping tools, and Apple Events automation; $499 direct, currently bundled with Waves AudioTrack, price includes four Accessory Paks; v. 1.10; copy-protected, two HD authorizations, backup disk set available on request; requires Power Macintosh with 16Mb RAM or 25MHz 68030 or greater with 8Mb RAM, FPU strongly recommended on 68K systems, System 7 or greater, color monitor; supports native hardware and third-party Mac hardware via Apple Sound Manager; read/write: AIFF, AIFC, QuickTime, .WAV, SDII, Redbook; write: .au, .snd, System 7 Sound; supports Adobe Premier plug-ins. *Edit*: cut, copy, paste, delete, insert, mix, silence, crop, unlimited undo/redo, move loop to zero crossings. *DSP*: amplitude fit, change duration, change gain, crossfade loop, fade-in, fade-out, find peak, gain envelope, invert, normalize, phase vocoder (time compress/expand and change pitch), repair clicks, reverse, reverse boomerang, sample-rate conversion, threshold, convolve, modulate (ring); tape-style and dynamic (loop-style) audio scrubbing. *Special*: background waveform redraw; process-while-play; capture CD audio (SCSI extraction); customizable blending, fade, and Premiere plug-in envelopes; adjust and move loops during playback; automatic region separation; cut/paste markers with audio; supports Pro Tools-style dual mono files; Apple Event automation for customized soundfile library management.

Digidesign Sound Designer II: Stereo hard disk recording and graphic waveform editing software with extensive DSP and sample looping

Manufacturer contact list on page 157

PLUG-INS

Many of today's graphic waveform-editing programs provide additional capabilities through the use of plug-ins — software modules that operate from within the host program. These powerful utilities run the gamut from sophisticated EQs to noise-reduction algorithms to compressor/limitors to 3-D spatializers and more.

On the Mac/PPC platform there are currently over 40 types of DSP plug-in modules available, with new ones showing up all the time. Our three charts cover the current crop of Mac plug-ins, PC plug-ins (you can bet that chart will be *way* bigger next year), and the host programs in which the plug-ins run.

Currently there are seven different DSP plug-in architectures being supported on the Macintosh and PPC platforms (see the key with each plug-in chart). The oldest and most widely used format is Digidesign's Sound Designer II, a.k.a. SDII. Unlike the other non-real-time formats, such as Adobe Premier and Steinberg VST, the SDII format requires that you have a Digidesign audio card in your host computer. Plug-in development for the SDII format has pretty much come to a halt, though many plug-ins are still available for it.

Real-time effects are currently only available on the Mac/PPC platform using Digidesign's Pro Tools III TDM system, which also boasts the largest selection of plug-ins of any platform/architecture. All that power does not come without a price: A basic TDM system starts at $7,000 — and that doesn't include the plug-ins. What the hey . . . who needs to eat when you've got cool toys? *—Mikail Graham*

MACINTOSH PLUG-INS

COMPANY	PRODUCT/VERSION #	EFFECT TYPE	VST	SE16	AP	SDII	TDM	AS	PRICE
Antares	MDT 2.08t	5-band compressor/expander, compander, dynamic EQ	—	—	—	x	x	—	$499; $599 TDM
Antares	JVP 1.18t	compressor, de-esser, delay, EQ, expander, noise gate	—	—	—	x	x	—	$399; $499 TDM
Antares	SST 1.0	spectral shaping tool for fine tuning monitors/mics/rooms	—	—	—	x	x	—	$699
APB Tools	Eternal Machine 1.11	dynamic time-manipulation, pitch correction	—	—	—	x	—	—	DM895
APB Tools	SIGMA Σ1 1.0	16-channel surround-sound matrix mixer (DAE-aware)	—	—	—	—	x	—	DM2,980
Apogee	Master Tools UV22 1.1	UV22 super CD encoding	—	—	—	—	x	—	$795
Arboretum Systems	Hyperprism TDM 1.1.2	chorus, delay, filter, flange, modulation, pitch-shift, reverb, stereo-imaging, etc.	x	—	x	x	x	—	$945 TDM; (VST $TBA)
Crystal River Engineering	Protron 1.0	3-D spatialization	—	—	—	—	x	—	$995
dbx	DC66 1.0	dynamics processing, comp/gate & simultaneous limiter	—	—	—	—	x	—	$995
Digidesign	DINR 2.0	noise/hum reduction	—	—	—	x	x	—	$995
Digidesign	DPP-1 1.0	pitch-shifting	—	—	—	—	x	—	$495
Digidesign	D-Verb 1.01	reverb	—	—	—	—	x	—	$495
Dolby Laboratories	Dolby Surround Encoder 1.0	Dolby Surround encode processor (for use with PT/4.0)	—	—	—	—	x	—	$995; $1,495 (bundled w/ Decoder)
Dolby Laboratories	Dolby Surround Decoder 1.0	Dolby Pro Logic decode processor (for use with PT/4.0)	—	—	—	—	x	—	$995; $1,495 (bundled w/ Encoder)
Drawmer	Drawmer Dynamics 1.0	dynamics processor based on DS201 gate & DL241/251 compressor	—	—	—	—	x	—	$600 (approx.)
Focusrite	d2 1.0	parametric EQ	—	—	—	—	x	—	$995
INA-GRM	GRM Tools Vol 1 & 2 1.0	23-band EQ, bandpass filter, doppler, delay, noise gate, pitch-shift, time-stretch	—	—	—	x	x	—	$499
Intelligent Devices	AD-1 PRO 1.01	audio analyzer/ waveform monitor	—	—	—	—	x	—	$449; $349 stand-alone
Intelligent Devices	I.Q. 1.0	intelligent EQ; learns frequency spectrum of signal & creates matching filter templates	—	—	—	—	x	—	$749
InVision Interactive	CyberSound FX 1.02 for SoundEdit 16 1.0	chorus, compressor, delay, filter, EQ, flange, phase, pitch-shift, reverb, tremolo, wah	—	x	x	—	—	—	$129
Lexicon	NuVerb 1.51	reverb (inc. hardware DSP card)	—	—	—	—	x	—	$1,795
Macromedia	Shockwave Audio Sound Edit 16 Xtra 1.0	for creating "streaming audio" on the Internet	—	x	—	—	—	—	freeware
QSound Labs	QSYS/TDM 1.1	spatial enhancer; four-channel sound placement for panning of mix elements (individual or grouped)	—	—	—	—	x	—	$995
QSound Labs	QX/SDII 2.0, QX/TDM 1.1	spatial enhancement of pre-mixed stereo material	—	—	—	x	x	—	$295
Spatializer	PT3D	3-D mixing tool	—	—	—	—	x	—	$399
Steinberg	DeClicker 1.0	audio spike reduction	—	—	—	—	x	—	$995
Steinberg	Virtual FX Rack 1.0	auto-pan, chorus, reverb, signal merger, spatial enhancer	—	—	—	—	x	—	$399
Steinberg	Spectralizer 1.0	sonic optimizer	—	—	—	—	x	—	$1,399
Steinberg	TimeGuard 1.0	TDM timing analyzer, delay adjustment	—	—	—	—	x	—	$399
Steinberg	TUN-a 1.0	chromatic & guitar tuning	—	—	—	—	x	—	$149
T.C. Electronics	T.C. Tools 1.0	chorus, delay, reverb	—	—	—	—	x	—	$995
Waves	AudioTrack 1.1	compressor, 4-band parametric EQ, expander, noise gate	x	x	x	x	x	x	$300
Waves	C1 2.1	band-limited compressor, de-esser, de-hisser, expander, gate	—	x	x	x	x	x	$650; $850 TDM
Waves	L1 2.1	level maximizer, peak limiter, IDR dithering system	x	x	x	x	x	x	$600; $800 TDM
Waves	PS22 1.0, DLA 1.0	stereo synthesizer, imaging, mixing, mastering, delay tools/TDM delay compensation	—	—	—	—	—	x	$1,169
Waves	Q-10 2.1	10-band parametric EQ	—	x	x	x	x	x	$400; $600 TDM
Waves	Q-2 1.1	2-band parametric EQ	—	—	x	—	—	—	$99
Waves	S1 2.1	stereo imaging, mixing, mastering	—	—	x	x	x	x	$450; $650 TDM
Waves	TrueVerb 1.1.5	virtual space processor, reverberation	—	—	—	—	x	—	$800
Waves	WaveShell-SE 1.0	WaveShell for Sound Edit 16 plug-in format	—	x	—	—	—	—	$100
Waves	WaveShell-P 1.0	WaveShell for Adobe Premiere plug-in format (mono only)	—	—	x	—	—	—	$100
Waves	WaveShell-SD 1.1	WaveShell for Sound Designer II plug-in format	—	—	—	x	—	—	$100
Waves	WaveShell-TDM 2.1.5	WaveShell for TDM plug-in format	—	—	—	—	x	—	$100
Waves	WaveShell-VST 1.0	WaveShell for Cubase VST plug-in format	x	—	—	—	—	—	$100
Waves	WaveShell-AS 1.0	WaveShell for AudioSuite plug-in format	—	—	—	—	—	x	$100
Waves	WaveShell-RT 1.4.1	stand-alone program for all WAVES plug-ins (no TrueVerb)	—	—	x	x	x	—	$100
Wave Mechanics	Pure Pitch 1.0	"formant-preserved" pitch processor	—	—	—	—	x	—	$499

KEY: AP = Adobe Premiere; **AS** = Digidesign AudioSuite; **DM** = Deutsche marks; **SDII** = Digidesign Sound Designer II; **SE16** = Macromedia SoundEdit 16 Xtra; **TDM** = Digidesign Pro Tools TDM; **VST** = Steinberg Cubase VST. **Note:** All plug-ins compatible with 68k and PPC Macs.

tools; $495; v. 2.82; copy-protected, two HD authorizations, two additional on backup disk set after registration; requires Macintosh PCI PowerPC or 030 or greater NuBus computer with 16Mb RAM, System 7.1 or greater (NuBus), System 7.5.2 or greater (PCI), hard disk with 18ms or faster access time, PCI- or NuBus-based Pro Tools III or Pro Tools Project system, Pro Tools 442 (I-series), or Session 8; read/write: AIFF, SDII, .WAV, SND, System 7 Sound, SDII split stereo; plug-in support for Sound Designer II architecture (NuBus version only). *Edit*: cut, copy, paste, replace, reverse, mix, silence, trim, fade-in/out, gain change, invert, undo/redo, move loop to zero

Manufacturer contact list on page 157

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"if art doesn't communicate,...

George Duke

...then it doesn't really fulfill its goal. It's not doing what I think it's supposed to do. As an artist, I feel like I haven't achieved my goal unless I touch that one person out there. I DO believe that spiritually sometimes things are given to me. I mean, a melody will pop into my head and I don't know where it came from. You know, it certainly didn't come from me.

I'm fortunate enough to have a studio so I basically can record whenever I want. And so the creative process is changed. I'm just making music. Whatever pops in my head is what I'm doing; whatever style it is, that's what it is. And I'll put the album together later. Well, that's a luxury.
The diversity is what is important. But in all seriousness, if you don't have the tools to make this work right, it's not going to happen. To be able to express myself and do all of the myriad of things I wanted to do. – For what I CAN do and what I KNOW I'll be able to do in the future because there's product development going on all the time. – Seriously, I'm doing stuff I wouldn't have ever dreamed that I'd be able to do. It's not so much to do with a commitment to the product as much as I have a commitment to MY work, and the art that I'm trying to do. – It keeps me going in music. It's like, 'MAN, this is interesting! I can do this; I can do that!'"

George Duke

Logic
AUDIO

EMAGIC
Technology with Soul.

PC PLUG-INS

COMPANY	PRODUCT/VERSION #	EFFECT TYPE	SAW	SF	PRICE
Innovative Quality Software	Reverberation Module	reverb	x	—	$299
Innovative Quality Software	AVI Viewer	audio/video synchronizer	x	—	$199
QSound Labs	QTools/SF 1.1	3-D audio processor; spatial enhancer	—	x	$195
Sonic Foundry	Noise Reduction	audio file analysis and noise removal	—	x	$249
Sonic Foundry	Spectrum Analyzer	frequency analyzer	—	x	$149
Sonic Foundry	Batch Converter	format/platform file conversion	—	x	$199
Waves	AudioTrack 1.1	compressor, 4-band parametric EQ, expander, noise gate	—	x	$300
Waves	L1 2.1	level maximizer, peak limiter, IDR dithering	—	x	$600

KEY: SAW = Saw Plus; **SF** = Sound Forge. **Note:** All plug-ins are Windows 3.1/95/NT compatible.

crossings. *DSP*: normalize, time compress/expand, pitch-shift, sample-rate conversion, frequency analysis, crossfade loop, parametric EQ, graphic EQ, compressor, limiter, expander, noise gate; tape-style audio scrubbing. *Special*: One real-time DSP process at a time may be synced to SMPTE (trigger sync, all frame rates); playlist editing with real-time crossfades; multiple loop markers; pencil tools; text and number markers; dithering; file comparison; 8-, 16- and 24-bit file support. MasterList (DAT premastering software) and Data (backup software) free with registration. Also available: Audiomedia II with Sound Designer II software, $1,295; Sound Tools II (includes Sound Tools II hardware and SDII software), $3,495; Digidesign and third-party developer plug-ins.

Gallery Software Turbo Morph: Batch file processor for multimedia applications; $349; v. 1.5; copy-protected, two HD authorizations; requires Macintosh LC or higher with 3Mb of free RAM running System 7.1 or higher, Sound Manager 3.2, color monitor; read/write: AIFF, AIFC, SDII, .WAV; supports Adobe Premier plug-in architecture. *Edit*: none. *DSP*: sample-rate convert, normalize, channel change, bit-depth conversion (16-bit to 8-bit), data compression, preview. *Special*: Powerful file management; batch-processing with plug-ins, up to 1.25Mb per second processing speed

Gallery Software Sample Search Pro: Audio file search, management, and batch processing utility; $299; v. 1.989x4; copy-protected, two HD authorizations; requires Macintosh LC or higher with 4Mb of free RAM running System 7.1 or higher, Sound Manager 3.2, color monitor; read/write: AIFF, SDII, .WAV, .RAW, .SMP, QuickTime; no plug-in support. *Edit*: copy, delete, move, insert, append, search. *DSP*: batch sample-rate convert, normalize, bit-depth convert, file format convert, append silence, fade-in/out, pre/post roll. *Special*: audition audio on disk; search network drives, search snapshots of unmounted drives, CD-ROMs, etc; search by keyword; record page with auto-naming. Package includes CD Studio software.

Gallery Software Precision Audio Tools: Bundled utilities for multimedia audio file preparation and management; $1,495; n/a; copy-protected, two hard disk authorizations; requires Macintosh LC or higher with 4Mb of free RAM running System 7.1 or higher, Sound Manager 3.2, color monitor; read/write: AIFF, AIFC, SDII, .WAV, .RAW, .SMP, QuickTime; supports Digidesign Sound Designer II plug-in architecture. *Edit*: cut, copy, move, delete, insert, append. *DSP*: sample-rate conversion, normalize, data compression, bit-depth conversion, file format conversion, CD audio capture via SCSI, search, display, and print regions. *Special*: Scripted recording; scripted naming, audition audio on disk. Package includes Turbo Morph, CD Studio, and Sample Search Pro software.

Ina-Grm GRM Tools 1.5: Software-based effects processor; $799; v. 1.51; copy-protected, three HD authorizations; requires Mac 68030 or higher with minimum 6Mb RAM running System 7.1 or higher and Digidesign Pro Tools II, Sound Accelerator II, or Audiomedia II audio card; read/write: SDII; no plug-in support. *Edit*: none. *DSP* (all real-time): additive synthesis, bandpass filter, comb filter, multiple delay, doppler, linear phase EQ, frequency conversion, harmonize (two types), noise gate/ring modulator, shuffling, time freeze, time stretch; tape-style audio scrubbing.

Passport Designs Alchemy: Stereo sample editor with DSP and graphic waveform editing; $495; v. 3.0; copy-protected, two HD authorizations; requires Macintosh Classic or higher with 8Mb RAM, Mac native sound hardware, Sound Manager 3.0, or Digidesign Sound Accelerator, Audiomedia I, or Pro Tools 442; read/write: AIFF, SDII, .WAV, SND, Dyaxis; no plug-in support. *Edit*: cut, copy, paste, reverse, blend, undo/redo, move loop to zero crossings. *DSP*: normalize, time compress/expand, change gain, pitch-shift, sample-rate conversion, amplitude envelope, frequency envelope, time-scale, EQ, 5-tap delay; no audio scrubbing. *Special*: Distributed audio network allows sample files to be shared among all supported samplers.

Sonic Foundry Sound Forge: Graphic stereo waveform editor with extensive DSP and sample-editing tools; $495; v. 4.0; copy-protected, serial number activated; requires 486 PC or higher with 8Mb RAM running windows 3.1 or higher and any 16-bit Windows-compatible soundcard; read/write: AIFF, .WAV, SVX, IFF, V8, VOC, VOX, PAT, IVC, SND, SDS, AU, SMP, SFR, DIG, raw files; reads AVI files; supports Sonic Foundry proprietary plug-ins. *Edit*: cut, copy, paste, overwrite, replicate, trim/crop, clear/delete, go to. *DSP*: crossfade, mix, auto trim/crop, channel convert, convert to 8-bit, DC offset, graphic EQ, paragraphic EQ, parametric EQ, fade, invert/flip, mute, normalize, pan/expand, resample, reverse, time compress/expand; loop style (no pitch change)

PLUG-IN HOST PROGRAMS

COMPANY	PROGRAM/VERSION	PLUG-IN FORMAT	PLATFORM	PRICE
Adobe	Premiere 4.2.2	Adobe Premiere	Mac 68k/PPC	$795
Berkley Integrated Audio Systems	Peak 1.10	Adobe Premiere	Mac 68k/PPC	$499
Digidesign	Sound Designer II 2.82	Sound Designer II	Mac 68k/PPC	$495
Digidesign	PowerMix 4.0	AudioSuite	Mac 68k/PPC	$795
Digidesign	Pro Tools Audiomedia 4.0	AudioSuite	Mac 68k/PPC	$795
Digidesign	Pro Tools Project 4.0	AudioSuite	Mac 68k/PPC	$2,495
Digidesign	Pro Tools III 4.0	TDM/AudioSuite	Mac 68k/PPC	NuBus $6,995; PCI $7,995
Emagic	Logic Audio 2.6 (requires TDM Extension)	TDM	Mac 68k/PPC	Logic 2.6 $799; TDM ext. $249
Innovative Quality Software	SAW 6.3	SAW	Windows 3.1/95/NT	$599
Innovative Quality Software	SAW Plus 3.2	SAW	Windows 3.1/95/NT	$999
Macromedia	SoundEdit 16 2.0	Sound Edit 16	Mac 68k/PPC	$499 (inc. Deck II/2.5)
Macromedia	Deck II 2.5	Adobe Premiere	Mac 68k/PPC	$499 (inc. SoundEdit 16)
Mark of the Unicorn	Digital Peformer 1.7.1	TDM	Mac 68k/PPC	$895
Opcode	Vision 3.5, Studio Vision 3.5	Adobe Premiere, TDM	Mac 68k/PPC	Vision $595; Studio Vision $995
Sonic Foundry	Sound Forge v4.0	Sound Forge	Windows 3.1/95/NT	$495
Steinberg	Cubase Audio XT 3.0	VST/TDM	Mac 68k/PPC	$895

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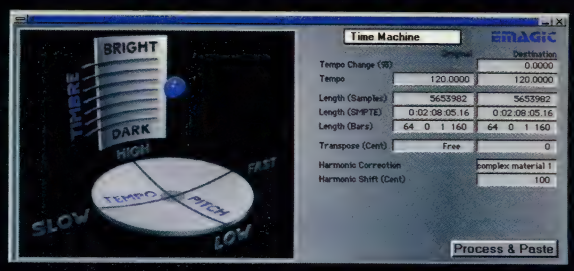

The new Time Machine II offers unprecedented control over time and pitch with new, true harmonic correction. Hear the difference for yourself! – Call, fax or email now to order your FREE Logic Audio Demo CD.

No Laws of Physics Had To Be Broken.

Now: For Macintosh and Windows '95

Logic AUDIO

Sequencer

- User configurable, virtual MIDI Environment
- Real Time, non destructive editing
- 960 ppq resolution
- 1/10,000 BPM Tempo Resolution
- Unlimited tracks
- 90 definable screen sets per song
- MIDI Groove Templates
- Reversible real-time quantization
- Multiple Linked editors
- Extensive MMC functions

Scoring

- Unlimited Staves
- 16 polyphonic voices per stave
- Guitar Tablature
- Automatic mapped drum notation
- Full Text, Chord and Lyric Support
- Extensive Symbol Palettes
- Local formatting
- Multi-bar rests
- Non destructive Graphic Quantize

Digital Audio

- 4 to 48 Tracks
- Simultaneous support of multiple Digital Audio Hardware
- Incredible suite of DSP Algorithms known as The Digital Factory™
- Pitch Shifting with harmonic correction and formant shifting
- Quantize or swing Audio
- Audio to Score, Audio to Groove Template
- Stereo Sample Editor
- Unlimited Virtual Audio Tracks
- Automatic tempo calculation of any audio region
- Realtime Waveform Editing

Instead of hiding behind a specific feature like: Pitch Shifting Audio or Audio to MIDI, Logic Audio provides the complete solution for Digital Audio and MIDI production.
Yes, these features exist in Logic Audio, for instance Pitch Shifting Audio with Harmonic correction is available in Logic Audio 2.6. Unlike the others, the Time Machine II works with Stereo files and works in much less time than the competition. No laws of physics had to be broken, just the application of the best programmers in the business. Stop listening to hype and start looking at what the Professionals use. The facts are clear, Logic Audio is the only complete solution, no matter what platform you choose. Available now at fine Music and Computer Stores worldwide.

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EMAGIC
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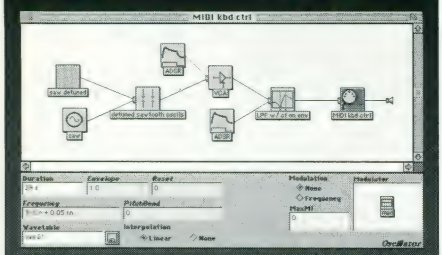
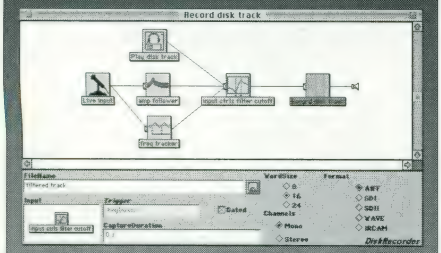
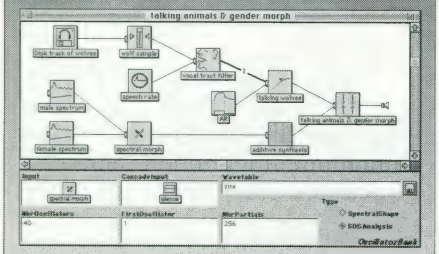
kyma™
Sound Design Workstation



Picture your favorite modular analog synthesizer as a graphical interface on your Macintosh or Windows computer...



...add in live effects and hard disk recording, editing and playback...



...plus spectral morphing and cross-synthesis effects, the likes of which you have never heard before...

...throw in a box full of Motorola 56002 DSPs running at 66 Mhz to do all this sound synthesis and processing in real time with 24 bit precision.

Now you're beginning to get a picture of

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the sound designer's dream machine.

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READER SERVICE NO. 166

audio scrubbing. *Special*: Reactive Preview allows previewing the results of a process or effect before it is applied; unlimited undo; full sampler support; sync L1 plug-in to MTC and SMPTE. *Options*: Sound Forge XP, $149; noise reduction plug-in, $249; batch converter plug-in, $199; spectrum analysis plug-in, $149; Waves L1 Ultramaximizer plug-in, $600; Waves AudioTrack plug-in, $300; QSound QTools plug-in, $195.

Steinberg ReCycle: Sample-looping/splitting utility; $199; v. 1.6; copy-protected, two HD authorizations (Mac), master disk as key (PC); requires (Mac) 68040 or higher with 8Mb RAM running System 7.1 or higher or (PC) 486 DXII/66 or higher with 8Mb RAM running Windows 3.1 and Adaptec or ASPI for DOS compatible SCSI card, and supported sampler, including models from Akai, E-mu, Ensoniq, Kurzweil, and Roland; read/write: (Mac) AIFF, .WAV, (PC) AIFF, SDII. *Edit*: slice audio according to peak amplitude, add/remove slices. *DSP*: normalize, new tempo to pitch, stretch selected silence. *Special*: preview loop while playing, create/transmit MIDI file to map slices to individual keys on sampler.

Steinberg Time Bandit: Time- and pitch-correction utility; $399; V. 2.0; copy-protected, ADB key; Mac 68040 or higher with 8Mb RAM running System 7.1 or higher, Sound Manager 3.0 or higher, Power Mac required for real-time operation; read/write AIFF, SDII; no plug-in support. *Edit*: none. *DSP*: time compression/expansion, harmonization, pitch analysis, pitch-shifting (±4 octaves). *Special*: Real-time preview of pitch-shift and time correction; batch processing; integrated tempo calculator.

Steinberg Wavelab: Graphic waveform editor, sound processor, and audio file database manager; $499; v. 1.5; CD-ROM-based copy protection; Pentium 100 or higher with 16Mb RAM and CD-ROM drive running Windows 95, any 16-bit Windows-compatible soundcard; read/write: WAV, AIFF, Next/SUN, RAW, supports Wavelab proprietary format plug-ins. *Edit*: cut, copy, paste, unlimited undo/redo, reverse. *DSP*: time-stretch, pitch correct, harmonize, hi-fi chorus, EQ, sample-rate convert, normalize, change gain, invert phase, eliminate DC offset, fade-in/out, crossfade, dynamics, auto-panning, chorus, echo, gain adjustment, sample frequency adjustment, reverb, phase adjustment, dithering; loop style (no pitch change) audio scrubbing. *Special*: Edit functions may be performed among files with different formats and sample rates; supports 16-, 20-, and 24-bit files; batch processing; audio file database; background processing; price includes several plug-ins. Options: Denoiser, declicker, loudness maximizer, and spatial enhancer plug-ins (prices to be determined).

Syntrillium Software Cool Edit Pro: Stereo waveform editor with extensive DSP, batch processing utilities, and noise-elimination tools; price to be determined (approx. $300–$400); v. 1.0; no copy-protection; requires Pentium 90 with 8Mb RAM and 10Mb free disk space running Windows 95 or higher or NT 3.5 or higher and any windows-compatible soundcard; read/write AIFF, IFF, .WAV, RealAudio, SAM, μ-law WAV, A-law WAV, Dialogic Vox, ADPCM, .au, .SMP, and Sound Blaster VOC; supports Cool Edit filter and transform plug-ins. *Edit*: cut, copy, paste, paste special, zero-crossing adjust, edit left/right channel, trim to selection, byte swap, undo, repeat last command. *DSP*: change gain, normalize, sample-rate convert, time compress/expand, pitch compress/expand, filter, amplify, envelope, delay, echo, 3-D echo chamber, flange, distort, click and pop reducer, de-hisser, convolution, reverb; loop-style (no pitch change) audio scrubbing. *Special*: batch/scripting functions, scientific filters, tone, noise, and DTF tone generation, envelope follower, frequency analysis, customizable toolbar.

Tracer Technologies Dart Pro: Noise-reduction software with de-click, de-noise, de-hiss, and playlist and destructive editing; $399; v. 1.1; no copy-protection; requires 486 DX or faster running Windows 3.1 or Windows 95 and any Windows-compatible soundcard; reads/plays any raw data file; writes .WAV; no plug-in support. *Edit*: cut, copy, paste insert, paste over, paste fill, manual de-clicking, reverse, compare, scale. *DSP*: maximize, mute, mix, split, unite, equalize, filter, fade-in, fade-out, crossfade, spectrum analyze. *Special*: Allows auditioning of removed noise to aid in determining amount of reduction to apply.

Waves Wave Convert: Batch processor for multimedia applications with audio maximizer and dithering algorithms; $300; 1.61 (Mac), 1.3 (PC), Mac and PC versions included in a single package; copy-protection via serial number registration; Mac version requires Mac 68K with FPU or Power Mac running System 7.1 or higher, QuickTime, and Sound Manager 3.1 or higher (Power Macs may also need Object Support Lib), PC versions requires PC running Windows 3.1, Windows 95, or NT; Windows-compatible soundcard recommended for PC, optional for Mac; read/write (Mac): SDII, .WAV, AIFF, snd, RAW, QuickTime (normal or flattened); read/write (PC): .WAV, AIFF; supports Waves proprietary plug-in architecture. *Edit*: none. *DSP*: level maximization with peak limiting, advanced dithering (IDR), sample-rate conversion, bit-depth conversion, presence EQ, quantization gate, rumble filter, RealAudio preparation. *Special*: Can read from multiple folders and write mixed formats to multiple folders in a single batch process. ■

Manufacturer contact list on page 157

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BASS

24 OSCILLATORS 78 WAVES 4-POLE FILTER
2-POLE FILTER BAND-PASS FILTER HIGH
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Due to the need to occasionally update and improve our products, all specifications are subject to change without notice.

NEW! Top quality sounds from Japan have arrived!

TR-808 $59.95 DF-SD 0230 Audio CD

The complete set of Roland's TR-808 rhythm composer. Contains all of the original sounds at each parameter setting, also includes these same sounds processed through a variety of out-boards. Not only are a collection of individual sounds available, but rhythm loops are included as well, making this an extreamely valuable CD.

TR-909 $59.95 DF-SD 0240 Audio CD

Following on the heels of the TR-808, Roland's classic TR-909 rhythm composer introduced numerous technical innovations and added a fullness to the sounds. Kicks, snares and hi-hat all full of punch delivered is still vivid in our memory. The transformation of cymbal and hi-hat by PCM were the best technology. The best material to fatten your tracks with world top quality sounds!

TB-303 $59.95 DF-SD 0010 Audio CD

Roland's classic TB-303 Bass Line is the hottest micro-synth in the world, and it's captured for you on this incredible CD. Produced in cooperation with the TB developers squad, this coveted collection includes acid loops, single notes, and effects noises. A must-have! 47 tracks on the disc, 61 minutes of material.

DISCOVERY FIRM

20695 S, Western Ave, Suite 242, Torrance, CA 90501 / TEL. 310-781-1333

http://www.discoveryfirm.com

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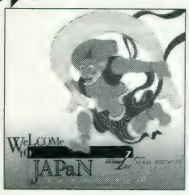
Credit card orders must include card number and expiration date.
Orders must be pre-paid by credit card or money order in US dollars.

NEW! The world's most wanted sounds are now available for your sampler !



WELCOME TO JAPAN VOL.1

$99.95 TMP-2006 Audio CD

World's most wanted instruments that date to the beginning of Japanese history are now available for your sampler. WELCOME to JAPAN Vol.1ne contains samples, phrases, and loops of HOSOZAO/細棹, GEKKIN/月琴, WAGON/和琴, FEMAIL-VOICE/女声, MAIL-VOICE/男声, MIXED-VOICE/混声, SHAKUHACHI/尺八. 76 tracks on the disc, 73 minutes of material.

WELCOME TO JAPAN VOL.2

$99.95 TMP-2007 Audio CD

Extensive library of Japanese traditional instruments, packed with hundreds of these inimitable sounds and exotic phrases. Included are JIUTA/地唄, GIDAYU/義太夫, KOKYU/胡弓, KOTO/箏, HYOSHIGI/拍子木, KONCHIKI/こんちき, ATARIGANE/あたり鉦, CHAPPA/ちゃっぱ, SOHBAN/双盤, WADORA/和鋼鑼, ORUGOUL/おるごおる, SHYO/笙, HICHIRIKI/篳篥, NOHKAN/能管. 83 tracks on the disc, 71 minutes of material.

WELCOME TO JAPAN VOL.3

$99.95 TMP-2008 Audio CD

Get the real sounds of ancient Japan in your track now! This great set offers tons of unique samples and phrases featured from OHKAWA/大皮, TSUZUMI/鼓, BIWA/琵琶, SANSHIN/三線, TSUGARU/津軽, ONDAIKO/大太鼓, SHIMEDAIKO/締太鼓, GAKUDAIKO/楽太鼓, DAIBYOSHI/大拍子, OKEDOH/桶胴, SHINOBUE/篠笛. 81 tracks on the disc, 85 minutes of material.

QUICK REFERENCE

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STRINGS
HOSOZAO/細棹-SHAMISEN : Vol.1 Track2～28
GEKKIN/月琴-LUTE : Vol.1 Track29～32
WAGON/和琴-JAPANESE HARP : Vol.1 Track33～40
JIUTA/地唄-SHAMISEN : Vol.2 Track2～9
GIDAYU/義太夫-SHAMISEN : Vol.2 Track10～22
KOKYU/胡弓-VIOLINE : Vol.2 Track23～28
KOTO/箏-JAPANESE HARP : Vol.2 Track29～36
BIWA/琵琶-LUTE : Vol.3 Track13～32
SANSHIN/三線-SHAMISEN : Vol.3 Track33～40
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MAIL-VOICE/男声 : Vol.1 Track48～50

ETC
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CLAPPING/手拍子 : Vol.3 Track1
STONE/石打 : Vol.3 Track81
SASARA/ささら-WOODEN CLAPPERS : Vol.3 Track81
VOCAL/唄 : Vol.3 Track1&81

NEW! EAST CONNEXION CD-ROM SERIES

EAST COLLEXION CD-ROM SERIES DEMO

EAST COLLEXION DEMO

FREE EC-003 CD-ROM

High-quality sampling CD-ROMs are going to be released from the New York based manipulators, who have created numerous studio works. Their demo CD-ROM is now released for free. Call now!

Comming up next month !! EAST COLLEXION CD-ROM SERIES

PIANO / GUITAR / STRINGS / HORN & BRASS / ORCHESTRA / BASS / DRUM-DRY
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VINTAGE-SYNTH / General MIDI / WORKSHOP

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BREAK BEATS & DRUM LOOPS

TECHNO TRANCE

$39.95 DF-SD 0050 Audio CD

"From start to finish, the drum programming is killer (the hi-hat patterns, in particular, are some of the best I've heard), but what really grabs me about this disc are the sounds: deep-dish kicks, snappy snares, and crispy electro hats." -KEYBOARD. 50 tracks on the disc, 32 minutes of material.

NEO BREAK BEATS

$39.95 DF-SD 0060 Audio CD

"Cool, scratchy sounds and great EQ from track to track." -KEYBOARD. The best introduction of dance break beats, packed with full of outstanding loops smashing your ears and heart. This sought-after library will fatten your sound tracks with "Super Bottom Sounds"! 50 tracks on the disc, 55 minutes of material.

JUNGLE TECHNO

$39.95 DF-SD 0070 Audio CD

"These tracks are a lot more produced than other jungle collection I've heard. Excellent variety from track to track. A lot of thought and work are put into these--they aern't just sped up drums dumped to a CD." -KEYBOARD. 50 tracks on the disc, 23 minutes of material.

NEO JUNGLE

$39.95 DF-SD 0140 Audio CD

The essential dance collection packed with all excellent jungle break beats for generation X, including the newest drum loops, kits, percussions & much more. Has a wide selection from 82 to 201bpm. 65 tracks on the disc, 21 minutes of material.

REGGAE BEATS

$39.95 DF-SD 0150 Audio CD

Extensive library of real roots reggae sounds. Contains 66 tracks of authentic loops and breakdowns covering all styles of the latest reggae grooves including Dub, Industrial, and more. 66 tracks on the disc, 45 minutes of material.

VINTAGE RHYTHM

$39.95 DF-SD 0160 Audio CD

Ultimate collection of breakin' beats selected from a number of vintage rhythm machines. Includes TR-606, 707, 808, 909, DR-110, KE-55B, KPR-77, XR-10, HR-16B, SIMMONS, Donca-matic & many more. 67 tracks on the disc, 33 minutes of material.

HIP HOP BEATS

$39.95 DF-SD 0170 Audio CD

A variety of authentic drum loops specialized for the O.G. hip hop beats that offers you the real sounds of '70s with the funkiest beats, hardest snares, hard-edged percussion, and much more. Long loops are included. 55 tracks on the disc, 33 minutes of material.

WORLD GROOVE

$39.95 DF-SD 0180 Audio CD

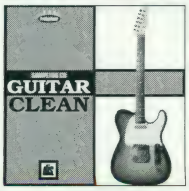
A huge collection of ethnic & world music gathered from Middle East and African countries. Contains 60 loops with talking drum, sitar, gong, and much more. Unique chorus and percussions are included. 60 tracks on the disc, 36 minutes of material.

JAZZ,R&B

$39.95 DF-SD 0190 Audio CD

Extensive collection of jazz and R&B grooves in large variety of styles from ground beats to acid jazz. This unique disc gives you great flexibility in creating your sound tracks. 55 tracks on the disc, 33 minutes of material.

GUITARS



GUITAR CLEAN

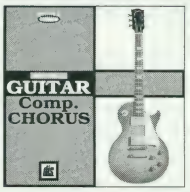
$59.95 DF-SD 0200 Audio CD

74 minutes & 624 carefully recorded non-effect guitar performances edited and easily organized in 13 different bpm stages ranging from 99 to 135bpm, including all 12 scales with variations of 7th, 9th, Sus4, and more. Covers major chord and minor chord, while two phrases(2 measure and 4 measure) are included for each chord.

GUITAR WAH WAH

$59.95 DF-SD 0210 Audio CD

The industry standard for quality and quantity. Contains all essential wah wah guitar samples for musicians and producers creating soul & funky music. The best material to fatten your sound tracks with the real sounds of the '70s. Incredible value at only $59.95 per set. 91 tracks on the disc, 74 minutes of material.

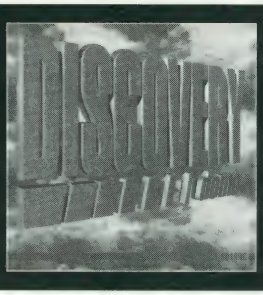


GUITAR Comp. CHORUS

$59.95 DF-SD 0220 Audio CD

One of the most useful guitar libraries packed with 624 authentic chorus guitar phrases. The sounds here are used extensively for any music category including pop, fusion, and much more. Provided with an accurately organized tracking diagram. 91 tracks on the disc, 74 minutes of material.

Discovery's newest free catalog is now available. Call us now!

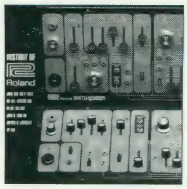


DISCOVERY FREE DEMO

DF-SD1996 Audio CD

Our demo is available for free. Featuring 90 tracks from the Discovery library, this exciting demo disc includes loops, samples, and sound effects. 90 tracks on the disc, 66 minutes of material.

HISTORY SERIES & CD-ROMS



HISTORY OF Roland

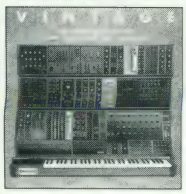
$59.95 DF-SD 0020 Audio CD
$79.95 CD-ROM

Culled from over 10 classic Roland synths, including JUNO-6, 106, SH-1, 2, 101, JUPITER-8, 8, SYSTEM-100, RS-09, MC-202, MKS-80, VP-330. This killer CD offers hundreds of Roland synth sounds and phrases. The next best thing to owning a synth museum. Audio: 91 tracks on the disc, 75 minutes of material. CD-ROM: 307 programs, 878 samples on the disc, 266 megabytes of material.

HISTORY OF KORG

$59.95 DF-SD 0040 Audio CD
$79.95 CD-ROM

Timeless sounds from vintage Korg synths and drum machines are offered on this CD, featuring CX-3, PS-3100, 3200, PE-2000, M-500SP, SIGMA, LAMBDA, TRIDENT, VC-10, MS-20, MONO/POLY, POLY-6, 81, 800, DW8000, 800-1, 5, KPR-77, KR-55B, DONCA-MATIC, STAGE MAN. Phrases, single notes, and percussion patterns are included. Audio: 94 tracks on the disc, 71 minutes of material. CD-ROM: 290 programs, 1028 samples on the disc, 173.2 megabytes of material.



VINTAGE CD-ROM

$79.95 DISR-10 CD-ROM

The ultimate collection of vintage synth samples! Choose from a wide range of classic bass, reed, strings, pads, electric piano, and percussion sounds. Also contains break beats, phrases, hits, special effects & much more. 304 programs, 2181 samples on the disc, 99.2 megabytes of material.

DX-7 CD-ROM

$79.95 DISR-11 CD-ROM

One of the best-selling synths of all time, YAMAHA's DX-7 is the star of this blast-from-the-past collection. Packed with those inimitable razor-sharp sounds, this disc is just what you need for slicing through the mix. If you want real FM, look no further! 100 programs, 1180 samples on the disc, 145.1 megabytes of material.

FOR AKAI : S-1000 / 1100 / 2000 / 2800 / 3000 / 3200 / CD-3000
SEMICOMPATIBIRITY ,E-MU : Emulator IV / E-64 / ESI-32 ,Roland : S-760 / ,ENSONIQ : ASR-10R / ASR-10S ,YOUNG CHANG : K-2000 SERIES ,KURZWEIL : K-2000 SERIES ,YAMAHA : A-7000

ASIAN HITS

Two unique CDs packed with the latest and the hottest Asian dance grooves! Divided into Asian Hip Hop & Asian Techno, each disc run over 40 minutes and includes four demo songs and a number of construction kits, phrases, and voices. The best materials for creating your sound library with the latest authentic Oriental sounds.

ASIAN HITS HIPHOP

$19.95 EC-001 Audio CD

Astounding collection of the latest, hottest oriental dance grooves in Asian hip hop includes a number of unique construction kits, phrases, voices, and 4 demo songs. It is an incredible value at only $19.95 for the set. 58 tracks on the disc.

ASIAN HITS TECHNO

$19.95 EC-002 Audio CD

A variety of ambient dance grooves with Asian techno loops, and demos are packed into this unique library. The best material for creating your sound tracks with all the newest sounds of Asia are here! 61 tracks on the disc.

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DISCOVERY SOUND EFFECTS CD SERIES

LIFE DF-SD 0080
90 tracks on the disc,
36 minutes of material.

INDUSTRY DF-SD 0090
52 tracks on the disc,
41 minutes of material.

TRAFFIC DF-SD 0100
65 tracks on the disc,
47 minutes of material.

WAR DF-SD 0110
37 tracks on the disc,
20 minutes of material.

ANIMAL DF-SD 0120
55 tracks on the disc,
57 minutes of material.

NATURE DF-SD 0130
30 tracks on the disc,
48 minutes of material.

$39.95 / Six-pack : $199.95 Audio CD

One of the most useful sound effects sets available. The six CDs in this series are on sale individually for $39.95, or as a six-pack for $199.95. Most of tracks run over 30 seconds, and various patterns of sounds are included in each track. Categories include Life, Industrial, Traffic, War, Animal, and Nature. Truly authentic and highly usable!

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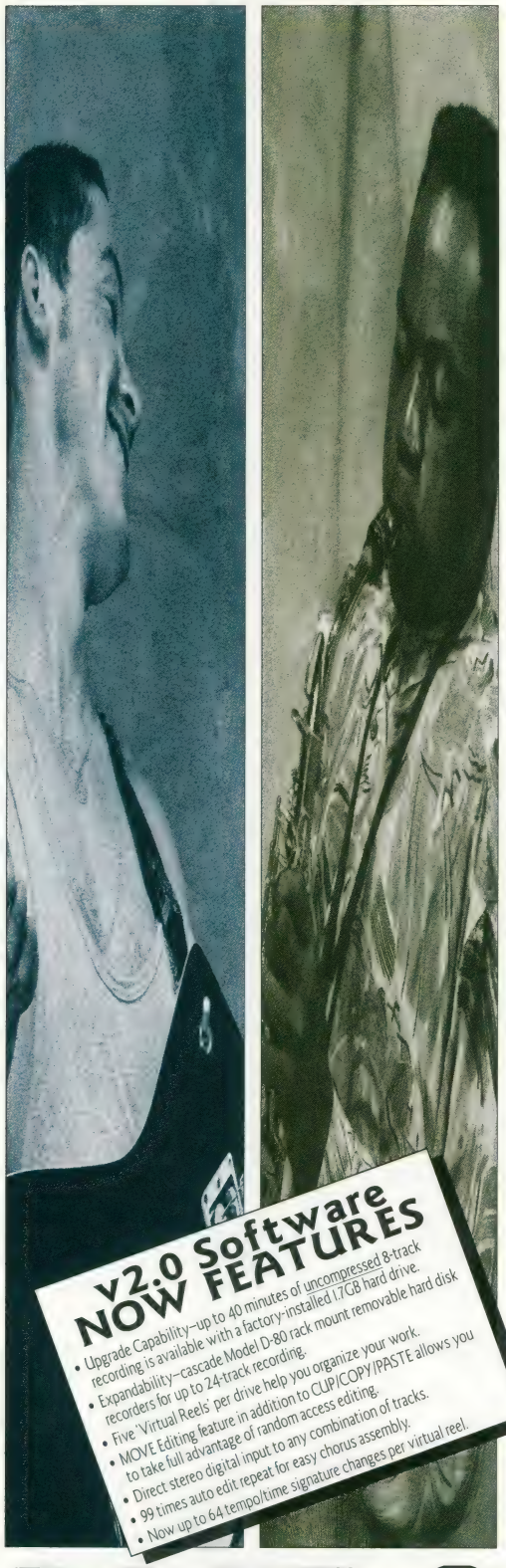
CD-QUALITY MULTITRACK RECORDING



FOSTEX

V2
NOW WITH ENHANCED VERSION 2 SOFTWARE

Hard Disk Recording.

No Compression. No Compromise.

With 8 tracks of CD quality recording (16-bit, 44.1kHz) direct to a hard disk, the new DMT-8 digital multitracker gives you all the features of non-destructive editing--cut/copy/paste and undo/redo--plus jog and shuttle control.

A familiar, friendly analog in-line mixer is an 8-in, 4-bus out with 16 channel returns for 22 inputs available at mixdown. There's a separate stereo monitor out, a large 2" x 7" fluorescent display with comprehensive status indication--in short, all the flexibility and convenience you've come to expect.

A built-in metronome has 11 time signatures, full tempo control and MIDI clock output with Song Position Pointer. You can even locate to bars & beats.

All this in a package which operates like a snap at a price you can afford. Available at a selected Fostex Dealer . . . today.

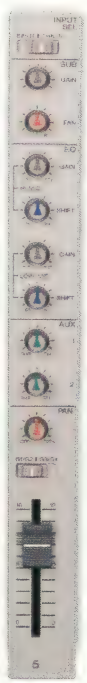
INPUTS
The channel strip has two inputs; main and SUB. SUB enables monitoring of recorded tracks during recording or can be used as a line input during mixdown. Channels 1-4 also have the addition of a 'wide-range' trim fader (-10dBV -50dBV) for perfect mic level matching.

EQUALIZATION
Two parametric EQ's. High Mid (1kHz - 16kHz ±15dB) and Low Mid (60Hz - 1kHz ±15dB).

AUXILIARIES
2 AUX sends. Dual-function rotary pots enable SUB or post-fader main input to be selected as send source.

ROUTING
Each channel can be routed to Groups 1/2 or 3/4.

LEVELS
High quality 60mm faders control the channel levels.



V2.0 Software NOW FEATURES

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READER SERVICE NO. 169

buyer's guide

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122	EDITOR/LIBRARIAN SOFTWARE
126	MISCELLANEOUS SOFTWARE

MUSIC EDUCATION SOFTWARE

If you're interested in learning more about music, you've come to the right page of the Buyer's Guide. Whether you're just starting out or you're looking for more advanced instruction, there's something for everyone in the list of educational software and CD-ROMs below. Maybe you're looking for help in ear-training or sight-reading. Maybe you'd like some private keyboard or guitar lessons. Maybe music theory fundamentals or music history tickles your fancy. You get the idea. The programs utilize a variety of methods (drills, exercises, games, trivia questions, biographies, and music dictionaries) to teach the user. Unfortunately, we only had room to provide you with titles (arranged alphabetically by manufacturer), computer platforms and disk formats, and prices. We realize that it might be difficult to tell what a program is about without a description; so, if a title sounds interesting, please contact the manufacturer and ask for a catalog. And be sure to tell them you heard about them in *Keyboard*. —*Debbie Greenberg*

Alfred Publishing

Alfred's Basic Adult Piano Course for Windows (Part 1 & 2): PC/Windows 3.1, $39.95 each.

Alfred's Basic Adult Piano Theory Software Ver. 4.0 — Level 1: PC/DOS 3.5" & 5.25", Apple II/C-64, Atari ST 3.5", $49.95; Mac, $59.95.

Alfred's Basic Piano Theory Software, Teacher Version 4.0 — Levels 1A, 1B, 2: PC/DOS 3.5" & 5.25", Apple II/C-64, Atari ST 3.5", $49.95; Mac, $59.95. Student Version: PC/DOS 3.5" & 5.25", Apple II 5.25", Mac, $9.95 per level.

Alfred's Basic Piano Theory Software, Teacher Version 4.0 — Levels 3, 4, 5: PC/DOS 3.5" & 5.25", Apple II/C-64, Atari ST 3.5", $49.95; Mac, $59.95. Student Version: PC/DOS 3.5" & 5.25", Apple II 5.25", Mac, $9.95 per level.

Alfred's Basic Piano Library — Theory Games: PC/Windows 3.1 (Version 1.5), $49.95; Mac (Version 1.0), $59.95.

Music Achievement Series: PC/DOS 3.5" & 5.25", $199.95; Mac, $249.95.

Practical Theory Vol. 1-3: PC/DOS 3.5" & 5.25", $119.95 per vol., $299.95 set; Mac, $149.95 per vol., $399.95 set.

Ars Nova

A Little Kidmusic: Mac, $75.

Practica Musica 3 "Solo": Mac, $99.

Practica Musica 3 "Family": Mac, $140.

chro_MAGIC

Guitaristics: Atari ST/STe/TT/Falcon, $69.

Pianistics: Atari ST/STe/TT/Falcon, $79.

Electronic Courseware Systems

12-Bar Tunesmith: Apple II series, PC/DOS, C-64/128, $39.95.

21st Century Music Series — MIDI: Playing, Reading, & Composing Music: Apple II series, PC/DOS, $220 (5 disks, manual, & song disk).

Adventures in Musicland: PC/Windows, Mac, $49.95.

Audio Mirror For Soundblaster: PC/DOS, $79.95.

Aural Skills Trainer programs: Intervals, Basic Chords, Seventh Chords: Mac, Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, $99.95 complete set.

CD TimeSketch: PC/Windows, $99.95.

Clef Notes: Apple II series, PC/DOS & Windows, C-64/128, Mac, $39.95.

Digital Music Mentor: PC/Windows, $39.95.

Double Reed Fingerings: Apple II series, PC/DOS, C-64/128, Yamaha C1, $39.95.

Ear Challenger: Apple II series, PC/Windows, C-64/128, Yamaha C1, $39.95.

Early Music Skills (MIDI and non-MIDI versions): Apple II series, PC/DOS & Windows, C-64/128, Atari ST, Yamaha C1, Mac, $39.95.

Echos — MIDI: PC/DOS, Mac, $79.95.

Echos II — MIDI: PC/DOS, $79.95.

Elements of Music Set: Note Names Drill, Keyboard Note Drill, Key-Signature Drill: Mac, Apple II series, PC/DOS, C-64/128, Yamaha C1, $99.95 complete set.

Functional Harmony disks (MIDI & non-MIDI versions): Basic Chords, Diatonic Seventh Chords, Secondary Dominants, Borrowed and Altered Chords: Apple II series, PC/DOS, Atari ST, Yamaha C1, Mac, $149.95 complete set.

Harmonic Progressions — MIDI: Mac, Apple II series, PC/DOS, $200.

Hear Today...Play Tomorrow Series: Find That Tune, Ear Training Skills, Melodic Dictation (Beg. & Int.), Desc/Asc Intervals: Apple II series, PC/DOS, C-64, Yamaha C1, $199.95 complete set.

Instant Keyboard Fun — MIDI: Apple II series, $39.95.

Keyboard Arpeggios — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Blues — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Chords — MIDI: Apple II series, PC/DOS, Atari ST, Yamaha C1, Mac, $79.95.

Keyboard Extended Jazz Harmonies — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Fingerings — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Intervals — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Jazz Harmonies — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Kapers — MIDI: Apple II series, PC/DOS & Windows, Atari ST, C-64/128, Yamaha C1, Mac, $39.95.

Keyboard Namegame — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $39.95.

Keyboard Note Drill — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $39.95.

Keyboard Speed Reading — MIDI: Apple II series, PC/DOS, Atari ST, C-64/128, Yamaha C1, Mac, $79.95.

Keyboard Tutor (MIDI & non-MIDI versions): Apple II series, PC/DOS, Yamaha C1, Mac, $39.95.

Kids — MIDI Series: Zoo Puppet Theater, Race Car Keys, Dinosaurs Lunch, Follow Me: Mac, Apple II series, PC/DOS, $79.95.

Listen! A Music Skills Program: Apple II series, PC/DOS, C-64/128, Yamaha C1, $39.95.

MIDI Bass Works: PC/DOS, $39.95.

MIDI Jazz Improvisation Vol. 1 & 2: Mac, PC/DOS, Atari ST, $79.95 per vol.

Music Appreciation: A Study Guide — disks: The Musical Language, Music History: Apple II series, PC/DOS, $79.95 complete set (2-disk set and book).

Music Composer Quiz: Apple II series, PC/DOS,

C-64/128, Yamaha C1, Mac, $39.95.
Music Flash Cards: Mac, Apple II series, PC/DOS & Windows, C-64/128, Yamaha C1, $99.95 complete set.
Music History Review: Composers: Apple II series, PC/DOS, Mac, $39.95.
Music History: A Study Guide: PC/DOS, $99.95.
Music Room: C-64/128, $39.95.
Music Terminology: Apple II series, PC/DOS, C-64/128, Mac, $39.95.
Musical Stairs (MIDI & non-MIDI versions): Apple II series, PC/DOS, C-64/128, Yamaha C1, Mac, $39.95.
Musical Terminology For Bands, Orchestras, And Choirs: Mac, PC/DOS, $39.95.
Musicus: Mac, PC/DOS & Windows, Atari ST, $29.95 each.
Musique Curriculum Series: Aural Skills Trainer, Functional Harmony Series, Harmonic Progressions, Keyboard Tutor, Music Flash Cards, and Music Terminology: Apple II series, PC/DOS, Mac, $595.
Note Detective I & II — MIDI: Mac, Apple II series, PC/DOS, $100.
Note Speller: Apple II series, PC/DOS & Windows, C-64/128, Yamaha C1, Mac, $39.95.
Patterns In Pitch: Apple II series, PC/DOS, C-64/128, Yamaha C1, $99.95 complete set.
Patterns In Rhythm: Apple II series, PC/DOS, Yamaha C1, $99.95 complete set.
Perspectives In Music History: Apple II series, PC/DOS, $39.95.
Super Ear Challenger (MIDI & non-MIDI versions): Apple II series, PC/DOS, C-64/128, Mac, $39.95.
Symbol Simon: PC/Windows, $39.95.
Tap-It: Apple II series (except IIGS), PC/DOS & Windows, Mac, $39.95.
Time Sketch: Composer Series: PC/Windows, Mac, $59.95 per portrait.
Time Sketch: Jazz Series: PC/Windows, Mac, $59.95 per sketch.
Time Sketch: Piano Series: PC/Windows, Mac, $59.95 per sketch.
Toon Up: PC/Windows, $39.95.
Tune-It II: Apple II series, PC/DOS, C-64/128, Mac, $39.95.

Fast Fingers Music Software
Fast Fingers MIDI Keyboard Lessons, Volumes: Major Studies, Minor Studies, Jazz Modes, Jazz Chords: PC/DOS, $49.95 each.

Forest Technologies
CD Companion Series: Mac, $49.95 each for Antonín Dvorák: *Symphony No. 9 "From the New World"*, Ludwig van Beethoven: *Symphony No. 9*, Igor Stravinsky: *The Rite of Spring*, and Wolfgang Amadeus Mozart: *The "Dissonant" Quartet.*
Making Music: Mac/Windows hybrid CD-ROM, $49.95.
Rock, Rap-n-Roll: Mac, Windows CD-ROM, $49.95.

Hal Leonard
Discovering Keyboards: Windows 3.1 & 95 CD-ROM, $79.95.
Discovering Music Interactive Edutainment: Windows CD-ROM, $79.95.
Jazz Tutor Vol. 1 Featuring Phil Woods: Windows CD-ROM, $99.95.
MusicMaker: PC CD-ROM, $29.95.
Play Blues Guitar Featuring Ross Bolton: Windows 95 CD-ROM, $59.95.
Play Blues Guitar with Keith Wyatt: Windows 95 CD-ROM, $59.95.
Play Rock Guitar with Keith Wyatt: Windows 95 CD-ROM, $59.95.

Harmonic Vision
Music Ace: Mac, PC/DOS & Windows; Windows CD-ROM, $49.95.
Music Doodle Pad: PC/DOS & Windows, Mac, $29.95.

Hohner Midia
Euterpe: Windows CD-ROM, $69.
PC Music Do It: Windows CD-ROM, $69.
Techno Do It: Windows CD-ROM, $69.

Howling Dog Systems/Microstar Software
Mr. Drumstix' Music Studio: PC/Windows, $19.99.

Ibis Software
EarPlay: PC/DOS, $49.95.
NotePlay: PC/DOS & Windows, $49.95.
Play It By Ear: PC/DOS, $99.95; PC/Windows, $89.95.
RhythmAce: PC/DOS, $99.95; PC/Windows, $89.95
RhythmPlay: PC/DOS, $49.95.
Soloist: PC/DOS & Windows, $59.95.

Imaja
Listen Ver. 2.3.1: Mac, $99; Five-User Lab Pack, $249; Ten-User Lab Pack, $498; ver. 1.0 upgrade, $35; update disks from ver. 2.0 and 2.1, $10.

Jump! Music
Piano Discovery for Kids: Windows 3.1 & 95 CD-ROM, $49.99.
Piano Discovery System: Windows 3.1 & 95 CD-ROM, $249.99.
Piano Discovery: Windows 3.1 & 95 CD-ROM, $79.99.

Llongs of Newport
Rhythm—It's Easy: Mac, $39.95.

Lyrrus
G-VOX Musician Plus: Mac, PC/DOS, $379.95 (includes pickup and belt pack, Riffs software, Tone Level 1, Basics CD-ROM sampler, and composition software).

Maestro Music
Ear Training — Intervals: Mac, $75.
Fortune Cookie: Mac, $75.
Music Games II: Apple II, $65.
Music Theory 1 & Music Theory 2: Mac, $245 each.
Note Name Drills: Apple II (5.25"), $35; Apple II with recordkeep (3.5"), $45; Mac, $75.
Romantic Period: Apple II, $85.
Scales & Key Signatures: Mac, $75.

Maestroware Corp.
Learn Guitar: PC CD-ROM, $49.95.
Learn Piano — Beginner's Course: PC CD-ROM, $79.95.

Mel Bay Publications
You Can Teach Yourself Guitar: DOS, Windows 3.1 & 95 CD-ROM (includes book, cassette, CD, video), $49.95.

Midisoft
Music Mentor 2.0: PC/Windows 3.1, 99.95.
Play Piano 2.0: PC/Windows 3.1 & 95 CD-ROM, 79.95.

Musicware
GUIDO Instructor: PC/DOS, $375.
GUIDO Student: PC/DOS (3.5" or 5.25"), $62.50.
Harmonic Hearing Unit 1 & 2: Mac, $59.95 each; $99.95 both.
Inner Hearing: PC/Windows, Mac, $59.95.
Music Lab Open (grades k-12): PC/DOS, Mac, $195 license.
Music Lab Private Studio: PC/DOS, Mac, $199.95.
Music Lab Registration (colleges): PC/DOS, Mac, $195 license.
Music Lab Student Basic & Adv: PC/DOS, Mac, $49.95
Music Lab Student Basic: PC/DOS, Mac, $29.95
Piano Course 1a: Windows CD, $39.95; Course 1: PC/Windows or Windows CD, $99.95; Course 2: PC/Windows or Windows CD, $99.95; Course 3: PC/Windows or Windows CD, $99.95; various Song Packs, $29 each.
Rhythmaticity, Basic & Advanced: PC/DOS, $59.95 each; $99.95 both.
Sing! on CD: Windows CD, $69.95.

Opcode Interactive
The Musical World of Professor Piccolo: Mac, Windows CD-ROM, $39.95.

PG Music
The Bluegrass Band: Mac, PC/Windows 3.1 & 95, $49.
The Blues Pianist, Vol. 1 & 2: Mac, PC/Windows 3.1 & 95, $49 per vol.
The Children's Pianist: Mac, PC/Windows 3.1 & 95, $49.
The Christmas Pianist: Mac, PC/Windows 3.1 & 95, $49.
The Gospel Pianist: Mac, PC/Windows 3.1 & 95, $49.
The Jazz Guitarist: Mac, PC/Windows, Atari ST/TT/Falcon, $49.
The Jazz Pianist: Mac, PC/Windows, Atari ST/TT/Falcon, $49.
The Jazz Pianist, Vol. 2: Mac, PC/Windows 3.1 & 95, Atari ST, $49.
The Jazz Soloist, Vol. 1, 2, 3: Mac, PC/Windows 3.1 & 95, $49 per vol.
The New Age Pianist: Mac, PC/Windows 3.1 & 95, $49.
The New Orleans Pianist: Mac, PC/Windows, Atari ST/TT/Falcon, $49.
The Pianist, Vol. 1 & 2: Mac, PC/Windows, Atari ST, $49 each.
The Pianist, Vol. 3: Mac, PC/Windows 3.1 & 95, $49.
The Ragtime Pianist: Mac, PC/Windows, Atari ST, $49. ►

Manufacturer contact list on page 157

SWEETWATER SOUND SAMPLE LIBRARIES FOR THE KURZWEIL K2000 AND K2500

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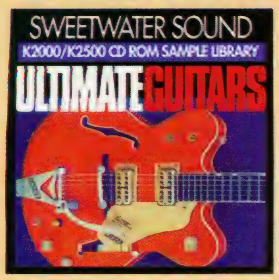

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Play Blues Guitar with Keith Wyatt: Windows 3.1 & 95 CD-ROM, $59.95.
Play Guitar with Ross Bolton: Windows 95 CD-ROM, $59.95.
Play Rock Guitar with Keith Wyatt: Windows 95 CD-ROM, $59.95.

Rising Software
Auralia Ear-Training: PC/Windows 3.1 & 95, $149.

SDG Soft
Guitar Magic: Windows 3.1 & 95 CD-ROM, $139.
Scale Magic 2.0 Guitar Instruction: PC/DOS, $99.95.

Six String Software
BanjoTutor for Windows: PC/Windows 3.1 or higher, $TBA.
GuitarChords for Windows: PC/Windows 3.1 or higher, $44.95 (GuitarChords & GuitarTutor, $64.95 for both.
GuitarTutor for Windows: PC/Windows 3.1 or higher, $44.95 (GuitarTutor & GuitarChords, $64.95 for both).
GuitarWorks ver. 2: PC/DOS, $49.95; companion disks: How To Play Guitar, Scales & Riffs, Christmas Favorites, $14.95 each.

SofTech Multimedia
Piano Professor for Windows 2.51: PC/Windows 3.1, $24.95.

Steinberg North America
MIDI Xplained: Mac, PC/Windows, Atari, $49.

studiosource
Modern Recording Techniques Interactive: Mac, Windows CD-ROM, $29.95.
Prestige Studios of the World: Mac/Windows enhanced CD & Web, free of charge.

Take Note Software
Take Note 2.1: PC/Windows, Atari ST, $79 each.

Ubi Soft Entertainment
Classic Rock Guitar, Vol. 1: Windows 3.1 & 95, Mac CD-ROM, $59.95.

Voyetra Technologies
Discovering Keyboards: Windows 3.1 & 95 CD-ROM, $79.95.
Discovering Music: Windows 3.1 & 95 CD-ROM, $79.95.
Multimedia History of Music Keyboards: Windows 3.1 & 95 CD-ROM, $19.95.
Multimedia History of Music: Windows 3.1 & 95 CD-ROM, $19.95.
Multimedia Music Games: Windows 3.1 & 95 CD-ROM, $19.95.
Multimedia Music Theory: Windows 3.1 & 95 CD-ROM, $19.95.
Multimedia Musical Instruments: Windows 3.1 & 95 CD-ROM, $19.95.
Teach Me Piano: Windows 3.1 & 95 CD-ROM, $19.95.

Warner Bros. Publications
Belwin Complete Adult Keyboard Course: Windows 3.1 & 95, $29.95.

Yamaha
PC Music Studio: Windows 3.1 & 95 CD-ROM, $299.

EDITOR/LIBRARIAN SOFTWARE

The following list contains two types of computer software: editors & librarians. Some products in this section do one of the above tasks, some do both. The category headlines will spell it out for you. What's an editor? Simply, it's a computer software program that lets you program your MIDI instruments via computer. Rather than pecking at a synth's buttons, and squinting into its small LCD, you can view and edit your instrument's parameters on a large computer monitor. Librarian software, on the other hand, acts as an electronic repository for patches. No editing, just saving and retrieving patches to a computer's floppy or hard drive — and at a fraction of the cost of RAM cards. The term "universal" means a product will work with many types of MIDI instruments (we've listed them for you). The term "1-install" means that once you purchase the program, you can choose one (and only one) instrument in its list, and afterwards it will lock-out the others. One final note: A few of today's software sequencers come bundled with a librarian. Check the "Sequencers" section of this Buyer's Guide for more info. —*Greg Rule*

UNIVERSAL EDITOR/LIBRARIANS

Emagic Sound Diver, Macintosh, $249. Supports Akai DP88, MB76, ME-80P, PEQ6, S1000, 1100, 2800, 3000, 3200. Alesis D4, Midiverb III, Quadraverb, GT & Plus, SR-16. ART DR-X, EXT, Multiverb II & III, SGE, Mach 2, X-15. Audio Architecture Function Junction Plus. Boss ME-5, SE-50. Crumar bit 01, 99. DMC MX-8. Dynacord DLS223, DRP15. E-mu Procussion, Proteus 1, 1XR, 2, 2XR, Vintage Keys. Ensoniq ASR-10, DP/4, KMX-8, 16, SQ-1 (+/32), SQ-2 (32), SR-R (+/32), KS-32, SQ-80, ESQ-1 & M, VFX, SD, SD II, SD-1. JL Cooper Fadermaster, Synapse P. Kawai K1, K1m, K1r, K4, K4r, K5, K5m, RV-4, XD-5. Korg 01/W, 01/W PRO (X), 01R/W, 03R/W, 05R/W, DVP-1, DW-8000, EX-8000, M1, M1R, M1REX, M3R, SDD-3300, T1, T2, T3, Wavestation, WS EX, WS-A/D, SR. Kurzweil K2000 & R, MIDIboard 3.0. Lexicon 300, LXP-1, LXP-15, LXP-S, PCM-70. MIDItemp PMM 44, PMM-88 P. Niche ACM. Oberheim Matrix 6, 1000, OB-8, Xpander. Peavey PC-1600. Quasimidi Volcon 128-D. Rhodes, MK-80. Rocktron Intellifex. Roland A-50, A-80, A-880P, Alpha Juno1 & 2, D-5, 10, 20, 50, 70, 110, 550, DEP-3, DEP-S, DR-660, E-660, FC-100mk II, GP-8, GR 50, GS6, JD-800, 990, JV-80, 90, 880, 1000, 1080, JX-1, JX-8P, MKS-50, MKS-7, MT-32, PAD-80, PRO-E, R-5, 8, 8M, 70, S-330, S-550, SC-55, SDE-330, SPD 8 & 11, SRV-2000, U-20, 110, 220. Sequential Max, Multitrak, Prophet 5, 10, VS, Six Trax. Sony DPS-D7, DPS-M7, DPS-R7. SSL OSCar. Hammond/Suzuki XB-2. TC Electronic M5000, 1128,

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2290. TASCAM M-2516, M-2524. Waldorf Microwave, MIDIbay. Yamaha CBX D3, Clavinova PF P-100, D1030, DMP7, 11, 9-8, 9-16, DX7, 7II, 7IIE!, 11, 21, 27, 100, TX7, TF1, TX16W, TX216, 802, 816, 81Z, EMT10, FB01, FX900, ProMix 01, QY10, RM50, SPX-900, 990, 1000, SY55, 77, 85, 99, TG33, 55, 77, 100, 500, YS100/200, B200, TQ5. Zoom 9010.

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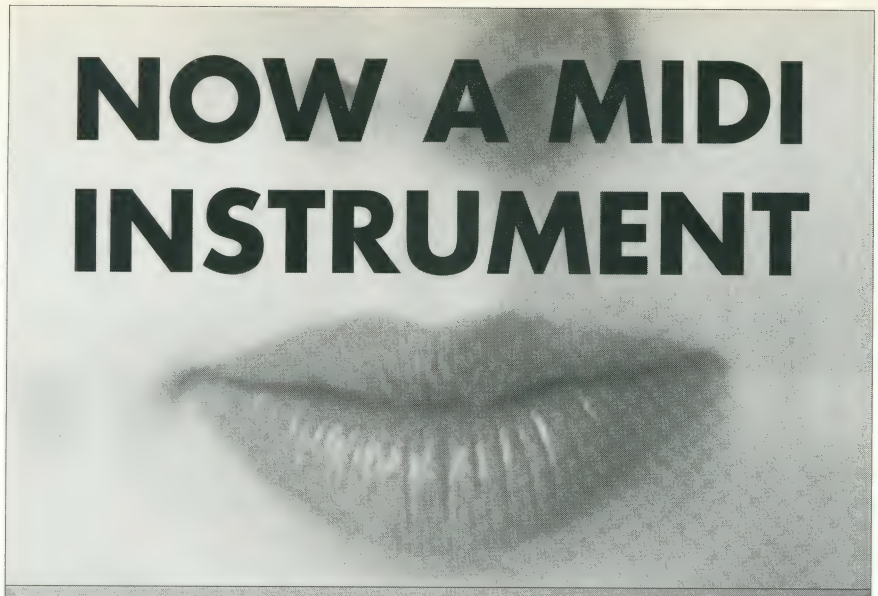

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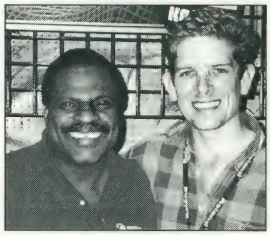
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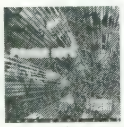

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MISCELLANEOUS SOFTWARE

If you're looking for sequencing, notation, digital audio editing, or educational software, you're on the wrong page. But if you've got a different musical task in mind, the miscellaneous software category may have what you need. Here you'll find programs to help you compose, whatever your musical ability. You'll find assistance for formatting, converting, and transferring audio files. You can also conduct your own orchestra or play with a digital accompanist. This is the experimental playground; anything goes, as long as you don't fall off the monkey bars and break your arm. ***—Kylē Swenson***

Ars Nova Software

Songworks, Mac: composes and prints songs; produce single staff of music with chords, lyrics; MIDI optional; $125.

Auricle Control Systems

Auricle: The Film Composer's Time Processor, PC/DOS: interactive software for composition and performance of music for motion pictures and television; $1,495.

Coda Music Technology

Vivace Intelligent Accompanist, Mac, IBM: computer driven, interactive accompaniment system listens and follows a vocal or instrumental soloist's tempos; $1,645.

Digidesign

Clip Tunes, Mac: CD-ROM library of production music, sound effects, ambience sound, and test signals in Sound Designer II format; $195.

Gallery Software

CD Studio, Mac: transfers digitial audio from CD into Macintosh soundfiles up to quad speed; provides support for index subcodes; $129.

DATStudio, Mac: reads and writes audio format DAT tapes to and from Mac files at double speed; reads and writes professional timecode formats, 0-220% glitch-free varispeed, batch capture from scripts, subcode management; includes 2xStream, SCSI DAT archiving system, and DATStudio; $3,395.

GearBox, Mac: sample rate converter for video

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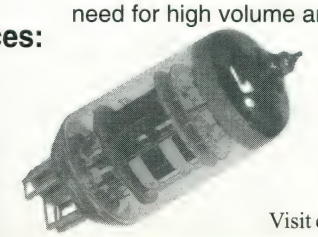

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and file post-production; preset varispeed ratios for fixing and creating Pull-up/Pull-down problems; sample rate converts to any rate; supports Digidesign SDII files; $299.

Interpreter, Mac: allows Mac and SampleCell users to access CD-ROMs and other SCSI devices written in Akai S1000, 1100, and S3000 sampler format; $199.

SampleSearch Audiotoolkit, Mac: manages and manipulates audio/multimedia files; searches through libraries, audio, and QuickTime auditioning, batch processing; incorporates CD-Studio and supports Pro Tools; $299.

Giebler Enterprises

Diskette Managers, PC/DOS: separate utilities read, write, format, copy, and list contents of 3.5" disks for products from Akai, Alesis, Ensoniq, Kawai, Korg, PianoDisc, Roland, or Yamaha; $34.95.

Sequencer Conversion Packages, PC/DOS: separate utilities for converting sequence files from Alesis, Ensoniq, Kawai, Korg, PianoDisc, Roland, or Yamaha formats into Standard MIDI Files, and vice-versa; $54.95.

Standard MIDI File Type Converter, PC/DOS: converts type 0 Standard MIDI File to type 1, and vice-versa; $29.95.

Grey Matter Response

Mezzo Formatter for ProTools III, Mac: formats and partitions audio hard drives while they're still connected to the Disk I/O card; allows multiple drives to be formatted in sequence, even across multiple Disk I/O cards; $199.

Mezzo Master, Mac: creates 8mm format, duplication-ready masters directly from a Pro Tools or Sound Tools digital recording system; $399.

Mezzo Media Archiver for Pro Tools, Mac: combines elements of high-end disk mirroring, archiving and retrieval systems, databasing, and workflow management techniques to control the flow of data in and out of a digital media workstation; $499.

Harmonic Systems

StudioPal, Mac: performs conversions and calculations on a wide range of units used in home and professional recording studios; over 34 different units recognized by the software, including all forms of time, SMPTE time code, sequencer time, feet & frames, Hertz, cents, intervals, notes, 32 chord types, 21 rhythmic values, bytes, ratios, sample rates, tempo, loop points; summary table of MIDI messages; $69.95.

Hohner Midia

Drumatix, PC/Windows: plays up to 64 percussion sounds; up to 64 different rhythm-patterns for song arranging; $69.

Soundscore, PC/Windows: user can hum, sing, or play into microphone and program writes music by analyzing the tone length and pitch, then assigns proper notes; $69.

Hotz Corporation

Hotz Translator, PC/Windows 3.1 & 95: user composes music by playing chords and scales in different keys/octaves with different voicings using musical structure database; program controls musical structure memorization and pattern layout; $299.95.

Hotz Trax, PC/Windows 3.1 & 95: user plays along with MIDI Files and CDs using musical structure database; $69.95.

Imaja

Bliss Paint 1.1.1, Mac, creates MIDI-triggered psychedelic animations for video projection and production; additional plug-ins and animations are available in the Waves of Bliss, Geometric Bliss, and Bliss Gallery packages; $79.95 (Bliss bundle $179.95).

InVision Interactive

CyberSound VS 2.0, Mac: CD-ROM software synthesizer; 512 sound programs; digital effects; built-in MIDI sequencing; $69.95.

CyberSound VS Instrument Library, Mac: 285 instruments to add to CyberSound VS; ethnic, pop/rock, drums, 105 pianos; $39.95.

Justonic

Pitch Palette, PC/Beta, Macintosh: retunes notes from electonic keyboards and guitars as they are being played; retunes digitally sequenced recordings; $189.

Magnetic Music

MIDcat!, DOS: command-line Standard MIDI File processor supports conversion between

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types 0 and 1; drum and program remapping; processes multiple files with one command; $19.95.

Media Tech Innovations

Rhythm Brainz, PC/Windows: pattern-based music composition tools, creates drum and percussion tracks; includes hundreds of patterns in many different styles; supports General MIDI modules and soundcards; reads and writes Standard MIDI Files; $39.95.

Rhythm Brainz Plus, PC/Windows: like Rhythm Brainz, with the addition of a multi-instrument composing environment; $69.95.

The Drumz Wizard, PC/Windows: composes drum and percussions tracks; four bars per pattern; $39.95.

The Drumz Wizard PLUS, PC/Windows: like Drumz Wizard, with the additions of printed documentation, up to 16 bars per pattern, Standard MIDI File import, more sophisticated song editing; $59.95.

The Musical Wizard, PC/Windows: up to 16 programmable players form a virtual MIDI band for composing drum and percussion tracks as well as composing musical styles and songs; $94.95.

Musitek

MIDIScan for Windows ver. 2.5, PC/Windows 3.x or better: converts sheet music into Standard MIDI Files, scan and play, up to 16 staves per system, up to 24 pages will convert, includes Cakewalk Home Studio (ver. 3.0); $299.

PianoScan for Windows ver. 2.5, PC/Windows 3.x or better; same as MIDIScan but limited to two staves per system; $99.

Opcode Systems

Audioshop 2.1, Mac: plays, records, and edits audio; uses CD player interface to sequence, record, and play samples, sounds, and CD audio tracks; $149.95.

Passport

Jammer Song Maker, PC Windows 3.1 & 95: CD and floppy disks; creates original music in any combinations of musical styles; over 200 band styles, intros, breaks, verses, endings; $89.

PFU Limited

Magicbaton, PC Windows 3.1 & 95: virtual concert software; user conducts MIDI music data with a mouse; contains classical music MIDI data and orchestra scenes; $59.95.

PG Music

Band-In-A-Box, IBM/Windows, Mac, Atari: generates a complete MIDI arrangement of piano, bass, drums, guitar, and strings based on user-input chord progressions and selected style; user-programmable styles; built-in sequencer records user-played melodies; $88 for 100 preset styles; $189 for 240 plus preset styles; $29 for additional styles disks (25 -34 preset styles).

Seer Systems

Reality, PC Pentium, Windows 95: software synthesizer; custom wavetable and wave guide physical modeling; analog, FM; low latency performance; 32-bit floating point audio calculations; $495.

Sonic Desktop Software

Smartsound for Multimedia, Mac, Windows/ PC: create movie quality soundtracks; The Maestro, wizard-like panels walk the user through the process of creating soundtracks; includes Smart Blocks graphical editing; $179.95.

Smartsound Showcase, Mac/Windows hybrid: create movie quality soundtracks; The Maestro, wizard-like panels walk the user through the process of creating soundtracks; $49.95.

The Voyager Company

So I've Heard Series, CD-ROM guides of music history, with search tools by composer, work, or glossary definition: Vol. 1: Bach and Before (Mac/Windows hybrid; from ancient Greek rituals to Bach and Handel); Vol. 2: The Classical Ideal (Mac/Windows hybrid; 18th century collection); Vol. 3: Beethoven and Beyond (Mac/Windows hybrid, PC/Windows; late classical era); $24.95 per volume.

Sound Toys, Mac/Windows hybrid: highlighted screen graphics reveal sounds from different musical instruments; move graphics and change backgrounds to modulate sounds; compose, record, and save compositions; $39.95.

Van Horne Visionarts

Arranger's Tool, PC/DOS: automatic harmonization of input melody; searches for chords that contain a melody note and/or common tones with another chord; 60 chord types, 720 possible chords; writes Standard MIDI Files; $29.95.

Voyetra Technologies

Digital Sound Gallery Vol. 1, PC/Windows 3.1 or 95: enhances multimedia presentations with original production songs, piano classics and 400 plus sound effects; $19.95.

Digital Sound Gallery Vol. 2, PC/Windows 3.1 or 95: requires Digital Orchestrator Plus; enriches Digital Orchestrator Plus compositions with a collection of grooves, riffs, vocals, hits, and drum loops; $19.95.

Jammin' Keys, PC/Windows 3.1 & 95: user creates MIDI music regardless of musical ability; virtual band adds backups and riffs; $19.95.

MIDI Music Gallery, PC/Windows 3.1 or 95: transforms a multimedia PC into a personal orchestra with a collection of more than 400 MIDI files; $19.95.

Multimedia Audio Accessories, PC/Windows 3.1 or 95: package of audio applications and utilities; edits digital audio, manages image files, creates multimedia presentations; $19.95.

Wildcat Canyon Software

Autoscore, Mac, PC/ Windows: software-based pitch-to-MIDI converter; user sings or plays a song, and the program writes the music; $150.

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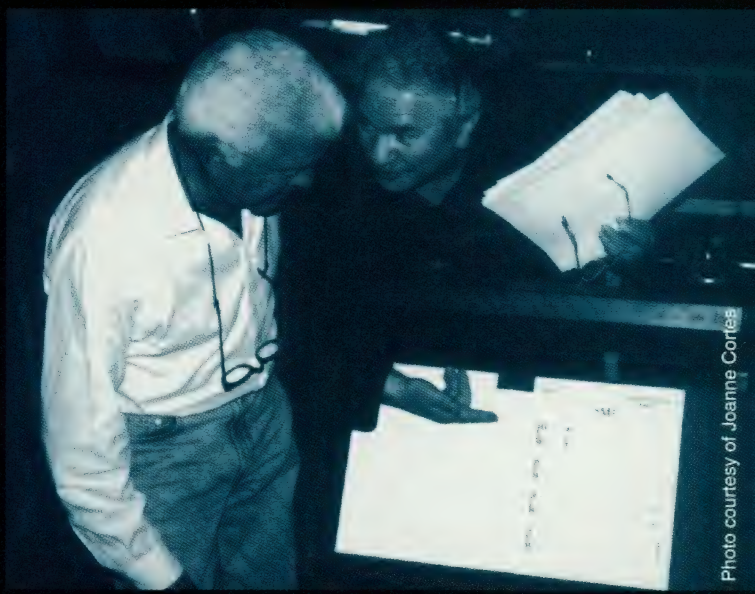

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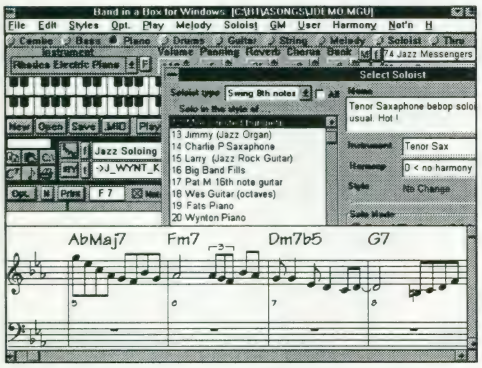
(NOTE: MACINTOSH available in Ver. 6; ATARI Band-in-a-Box available only in Ver. 5)*

Version 7 for Windows is here. Automatic Accompaniment has arrived!

Type in the chords to any song, using standard chord symbols like C or Fm7b5, choose the style you'd like and Band-in-a-Box does the rest... Automatically generating professional quality five instrument accompaniment of bass, drums, piano, guitar & strings in a wide variety of styles.



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Band-in-a-Box 7.0 is here! This major upgrade includes over 60 new features. We've added a an amazing new feature called "Automatic Soloing". Choose the type of soloist you'd like (from 100 available) and the program creates and plays a solo in that style, along to any song ! Or create your own soloists. This is hot ! These solos are of the highest professional quality, rivaling solos played by great musicians! And there's lots more in 7.0 – improved notation, step time/notation edit of StyleMaker patterns, style changes at any bar, scroll ahead option for notation, improved synth support, over 60 new features in all!

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PC Journal

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(MACINTOSH Band-in-a-Box available in Version 6; ATARI available only in Version 5)*

ADD-ONS

Styles Disk #4 ..... $29
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Regular Upgrade to Version 7 *(for Windows)* $49
Includes Styles Disk 8 + Soloists Disk 1, Upgrade from Version 6 for Windows

Complete Upgrade to SUPERPAK $69
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Includes SuperPak (above) + Styles 1-8 (these are all the Styles Disks we have made for Band-in-a-Box!)

MEMORY REQUIREMENTS: DOS (640K), Windows (4 mb), Macintosh (4 mb), Atari (1040)

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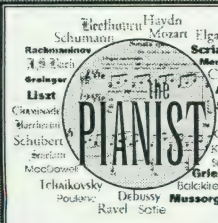

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This program makes it "too easy" to learn to be a great jazz PIANO player!

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Hear the music with CD-quality through your sound card or MIDI system. Most pieces have bass/drums as well as piano so you get a full sounding jazz trio for the tunes! Jazz Trivia game & Guess the Song game, program notes, biographies & music dictionary (all on disk).

The Jazz Pianist Volume 2

Volume II upgrade - $49 (requires The Jazz Pianist) • first time purchase: Volume 1 & 2 - $98

60 more fabulous jazz standards for Volume 2, complete with new program notes and biographies!

The Ragtime Pianist™ $49

Over 90 ragtime & early jazz piano standards, played on MIDI keyboard by top Ragtime Pianists... and featuring world-renowned Ragtime performer JOHN ARPIN!

Hear virtuoso performances of every Joplin rag in this program, as well as many other rags, CakeWalks, waltzes & other Ragtime Era tunes by Eubie Blake, Joseph Lamb, Daniels and, of course, Scott Joplin.

The New Orleans Pianist™ $49

Over 60 "New Orleans Style" piano music standards, played on MIDI keyboard by top New Orleans pianists Henry Butler, Jon Cleary, Tom McDermott, Joel Simpson & David Torkanowsky playing a wide variety of New Orleans, R & B, Blues & Ragtime piano music.

The Gospel Pianist™ $49

Over 50 Gospel style piano pieces played on MIDI keyboard by top Gospel pianists Louise Rose, Davell Crawford, Henry Butler, Sam Berfect, Derrick Bethune, Joel Simpson & Jon Cleary. The "Gospel Piano" style underlies much of the blues, jazz & popular music played today.

The Christmas Pianist™ $49

This software includes great piano performances of over 50 all-time favorite Christmas songs and carols – ideal for listening or singalong! On-screen lyrics, notation & piano keyboard, piano notation printout, background playback, Music Trivia & Guess the Song games & more!

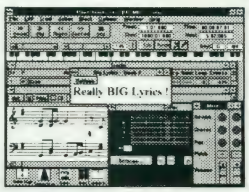
NEW! Ver. 3.5 PowerTracks Pro™ ONLY $29 upgrade $15

SEQUENCER/NOTATION/PRINTING/WAVE SUPPORT FOR WINDOWS (IBM)

"Solid sequencing at an unbelievable price" Electronic Musician Sept. 93

NEW FEATURES in 3.5... Enhanced notation window (32nd notes, etc.) • Karaoke window • Notation Scroll ahead • Notation clean mode • Align music to click track • Force all files to PPQ option • Improved hand splitting • Intelligent enharmonics

In versions prior to 3.5, we added major features like music notation, wave files, lyrics, chord symbols & printout. Now we've added many new features. We've added a big "Karaoke" Style Window to display lyrics. The notation is enhanced with support for finer resolutions like 32nd notes. You can align a rubato piece to a click track. We've enhanced the intelligent piano hand splitting routines. The enharmonics are intelligently chosen based on the chord symbols & more! *Powertracks for DOS included FREE (NOTE: DOS version doesn't support music notation or other graphical features).*



NEW! The Bluegrass Band™ $49

Virtuoso live performances of 50 Bluegrass standards!

These MIDI files are great! As you listen to the tunes, you can single out any of the instruments using the on-screen fretboard display, tablature or notation. **PLUS**... Lots of Bluegrass pictures, bios, & trivia (all on disk) & much more. Our most "feel good all over" program so far. Includes: Wildwood Flower, Sally Goodin, Cripple Creek, Fire on the Mountain, Pigtown Fling, Red Haired Boy, Jesse James & many more!

NEW! The Jazz Soloist™ Vol. 3 $49

Vol. 1 (50 pieces) $49 • Vol. 2 (50 pieces) $49 • Vol. 3 (60 pieces) $49

The Jazz Soloist is a music program with professional jazz quartet arrangements. Each song features a great jazz solo played by top jazz musicians, as well as piano comping, bass & drums. Vol. 3 of the Soloist series features Latin, Blues, & Jazz Waltz stylings. Includes Jazz Soloist program with MIDI files, & also files in Band-in-a-Box format. Sight-reading was NEVER so much fun before the Jazz Soloist series! (NOTE: Mac users get on-screen-notation only when running the files in Band-in-a-Box; Volumes work together or as standalone programs.)

The Jazz Guitarist™ (Windows, Mac, Atari) $49

A music program containing a huge collection of over 60 jazz standards, played on MIDI guitar by top jazz/studio guitarist Oliver Gannon

RECORDED IN REAL-TIME ON A MIDI GUITAR!
Hear the music with CD-quality through your sound card or MIDI system. Most pieces have bass/drums as well as guitar so you get a full sounding jazz trio for the tunes!

LEARN TO BE A GREAT JAZZ GUITAR PLAYER!
On-screen fretboard shows you exactly what notes & chords are being played on the guitar. Slow down the performance or, better still, step through the music chord by chord, so you can learn every note as it's played!

PLUS MANY MORE FEATURES...

- *Jazz Trivia game & Guess that Song game, program notes, biographies (all on disk)*
- *Over 60 Top jazz standards with complete guitar arrangements*
- *Listen to the music while you work in other programs*
- *Special support for Roland GS or General MIDI modules*
- *Standard MIDI files can be used in other programs or presentations*
- *Use your existing sound card or MIDI synthesizer*

Other products...

Multi MPU401 Driver for Windows 3.1 $19
Windows driver that allows 10 programs to use the MPU401 at the same time.

NEW! Now for MAC too!
SC-PRO Editor for Windows & Macintosh $29
mixing/editing of every feature of the Sound Canvas and other Roland GS cards/modules.

Roland Sound Canvas module (SC50) $499
Newest, best sounding Sound Canvas ever (includes PowerTracks and SC-PRO FREE).

Roland Sound Canvas GM/GS SCM-15AT interal sound card $399
Full MPU401 interface with 354 total sounds, 9 drum sets, 28 voice polyphony & 16 parts. This is the ideal card for the musician. Free PowerTracks & SC-Pro included.

Roland Sound Canvas General MIDI SCM-10AT internal sound card $199
This card provides the 128 General MIDI sounds, 9 drum sets, 28 voice polyphony & 16 parts. No GS features or higher bank sounds. Full MPU401 interface. Free PowerTracks & SC-Pro included.

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buyer's guide

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SOUNDS

Sampling CDs and synthesizer patches have multiplied like tribbles in a space station since last year. And that's not all. In the following pages you'll find data cassettes, AIFFs, and EEPROMs, even loops on *long-playing vinyl*. If you can't wet your sonic whistle here, maybe you should take up guitar, because for as little as $9.95 you can play taiko drums, sax, dulcimer, or lead hydraulic hammer, all from the safety of your keyboard.

Sound developers are listed alphabetically. The product name is followed by its media type(s), device- or computer-specific format(s), and retail price. —*Randy Alberts*

3D Sounds
Dance Synth CD: audio CD, $35.
Drum Sample CD 1 & 2: audio CD, $35 each.
Ensoniq Sampler Banks: CD-ROM, PC .WAV, Ensoniq, $49 each.
Mega MIDI Files: CD-ROM, $29.
MIDI Resource Bank: CD-ROM, .MID files, $39.
Orchestral/Acoustic/Guitar Bank: audio CD, $35.
Super Synths: audio CD, $35.
Classic Synth Bank: audio CD, $35.
Loop Bank: audio CD, $35.
Monster Synth Bank: audio CD, $35.
Sample Bank: CD-ROM, PC .WAV, $39.
Sample Bank: CD-ROM, Ensoniq EPS/ASR/TS, Kurzweil K2000, $39.
Wave Bank: CD-ROM, .WAV, $29.
Vintage Synth Bank: CD-ROM, PC .WAV, Ensoniq, $39.

Akai
CDR S1000/S1100 Series Sound Library: CD-ROM, Akai S1000/S1100, $129.95 per disc.
CDR3000/S3000 Series Sound Library: CD-ROM, Akai S2800, S3000, S3200, CD3000, $129.95 per disc.
MPC60 Drum Sound Library: 3.5" disks, Akai MPC60, MPC60 II, MPC3000, $9.95 per set (30 sets).
S1000/1100-Series Sound Library: 3.5" disks, Akai S1000, S1100, compatible with S2800, 3000, 3200, and CD3000, $9.95 per set (200 sets).
S3000-Series Sound Library: 3.5" disks, S2800, 3000, 3200, CD3000, S1000/1100 (w/ version 4.3 or later), $9.95 per set (150 sets).

Alesis
Classical QCard: 8Mb PCMCIA card, $229.99.
Rap/Techno/Dance QCard: 4Mb PCMCIA card, $189.99.
Stereo Grand Piano Plus QCard: 8Mb PCMCIA card, $249.99.
Virtual Composer RAM QCard: 512K Flash RAM PCMCIA card, $129.99.
World/Ethnic QCard: 4Mb PCMCIA card, $169.99.

AMG
AbracaTabla: audio CD, $99.95.
AMG Budget Series 1, 2, & 3: audio CD, $59.95 each.
Art of Sampling: audio CD, $49.95.
Black Beat 96th St.: audio CD, $99.95.
Black II Black 1 & 2: CD-ROM/audio CD, Akai, $199.95 CD-ROM/$99.95 audio CD, each.
Coldcut Kleptomania: audio CD, $49.95.
David Ruffy's Drums: CD-ROM/audio CD, Roland, $199.95 CD-ROM/$49.95 audio CD.
Freekee Jack Swing: audio CD, $99.95.
Funky Drums From Hell: CD-ROM/audio CD, Roland, $199.95 CD-ROM/$99.95 audio CD.
Global Trance Mission: 2 audio CDs, $169.95.
Gota Yashiki: audio CD, $99.95.
Hot & Sweaty House - DJ Papa Large: audio CD, $99.95.
Karma Chopra: audio CD, $99.95.
Keith LaBlanc - Kickin' Lunatic Beats 2: audio CD, $99.95.
Kickin' Lunatic Beats: audio CD, $99.95.
Kritical Masses - Soun' Bwoy: audio CD, $99.95.
Loop Soup: 2 audio CDs, $99.95.
Megabass Remix & Remix II: audio CD, $99.95 each.
Most Wanted Beatz: audio CD, $99.95.
Pascal Gabriel 1: audio CD, $49.95.
Pascal Gabriel 2: audio CD, $99.95.
Rhythm of Life: CD-ROM/audio CD, Roland, Akai, $199.95 CD-ROM/$49.95 audio CD.
Rhythm of Life 2: audio CD, $99.95.
Samplography: audio CD, $49.95.
Skip To My Loops: audio CD, $99.95.
Smokin': audio CD, $99.95.
Vince Clarke, Lucky Bastard: audio CD, $99.95.

Angel City Audio
Analog Oasis: data cassette, Korg Poly-61, $20.
Diamond Mine: data cassette, 3.5" disk, Yamaha TX81Z, DX11, $62.50.
Diamonds: data cassette, 3.5" disk, Yamaha DX-series, $39.50.
Digital Oasis: data cassette, Korg DW-6000, $52.50.
M3R Oasis: program ROM card, $42.50.
Oasis: program ROM card, Korg M1EX, $42.50.
Power Matrix: data cassette, Oberheim Matrix-6/ 6R, $39.50.
Studio Drummer Rhythm Patterns: data cassette, Alesis HR-16, $42.50.
T Master Series Sound Disks: 3.5" disks, Korg T1/2/3, $449 for set/$5-$49.50 per disk.
DW8000 Master Program Series: 3.5" disks, data cassettes, Korg DW-8000, EX-8000, $85 for set/$69.50 for Vols. 1-8.

Best Service
Advanced Orchestra - Vols. 1-5 (String Ensembles, Solo Strings & Effects, Woodwinds, Brass & Solo Clarinets, Percussion & Harp): CD-ROM/audio CDs, Akai, Roland ($249 per vol. CD-ROM/$119 per vol. audio CD), $995 set CD-ROM/$495 set audio CD.
Alibaba & The 40 Ravers: audio CD, $99.95.
Alpha Dance 2: mixed-mode CD-ROM/audio CD, Akai, $99.95.
Alphadance: 2 audio CDs/CD-ROM, Akai, $99.95.
Barbara Dennerlein, Hammond B-3: audio CD, $69.95.
Bizzare Planet: audio CD, $49.95.
Brass Super Section: CD-ROM/audio CD, Akai, Roland, $149.95 CD-ROM/$99.95 audio CD.
Charged: CD-ROM, Akai, E-mu, $149.95.
Classical Choir: CD-ROM/audio CD, Akai, Roland, Ensoniq, $149.95 CD-ROM/$99.95 audio CD.
Clockwork: audio CD, $49.95.
Dance MegaDrums: 2 mixed-mode audio CDs/CD-ROM, Akai, $99.95.
Film FX Collection: audio CD, $69.95.
Gigapack 1 (incl. Classical Choir): 2 CD-ROMs, Roland, Kurzweil, $299.95.
Gigapack 2 (incl. Hallelujah): 2 CD-ROMs, Roland, $299.95.
Gigapack Kurzweil: 2 CD-ROMs, Kurzweil, $299.95.
Hallelujah: CD-ROM/audio CD, Roland, Akai, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Hyperdance: CD-ROM, Akai, $99.95.
Hyperspace: CD-ROM, Akai, $99.95.
Killer Horns: CD-ROM/audio CD, Akai, E-mu, Ensoniq, $149.95 CD-ROM/$99.95 audio CD.
MIDI Cube: five 3.5" disks incl. sounds, drum patterns, and SMFs, PC, $49.95.
Orchestral Colours: CD-ROM/audio CD, Akai, $149.95 CD-ROM/$99.95 audio CD.
PC Dance Tools: audio CD, $49.95.
Real Mega Drums: mixed-mode CD-ROM/audio CD, Akai, E-mu, $99.95.
Robots & Computers: CD-ROM/audio CD, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Science Fiction: audio CD, $49.95.
Sound Cube Set Vols. 1-10 (Dance, Orchestra, Voice Spectral, World FX1, 2 & 3, Sound FX, Soundtracks, Ethnic, Rave): CD-ROM, AIFF/.WAV (PC/Mac), $149.95 set/$19.95 per vol.
Sound Engine: audio CD, incl. Steinberg Cubasis Lite SE, sound morphing program, Circle Elements w/200 sounds, Interactive Music Workshop, $49.95.
Sound FX Collection: audio CD, $69.95.
Stackware: CD-ROM, Akai, Roland, $149.95.
Total Control: 2 mixed-mode audio CDs/CD-ROM, Akai, $99.95.
Ultra Gigapack: 3 CD-ROMs, SampleCell, $299.95.
Voice Spectral: audio CD, $49.95.
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XX Large Extreme: 2 mixed-mode audio CDs/CD-ROM, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
XX Large Most Wanted: 2 audio CDs, $99.95.
XX Large - The Killer: CD-ROM/audio CD, Akai, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
XX-Large: CD-ROM/audio CD, Akai, Ensoniq, $149.95 CD-ROM/$99.95 audio CD.
XX-Large 2: audio CD, $99.95.
XX-Large Analog Dreams: CD-ROM/audio CD, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD. ►

Manufacturer contact list on page 157

Big Fish Audio
Analog Keyboard Bass: audio CD, $69.95.
Animalog-Analog Grooves: audio CD, $69.95.
Asian Traditions: audio CD, $99.95.
B3 & More Vital Organs: audio CD, $99.95.
Brotherhood: audio CD, $79.95.
Bruce Gary: audio CD, $79.95.
Church Organs: CD-ROM, Akai, $249.95.
D-Day/Megaton Bomb 2: 2 audio CDs, $99.95.
Drum Loops Volume 1 & 2: audio CD, $69.95 each.
Drum Loops Volume 3: audio CD, $79.95.
Global Noize: audio CD, $69.95.
Global Sounds: CD-ROM, Akai, $199.95.
Greene Machine 1: audio CD, $69.95.
JD-800 Library: CD-ROM, Akai 3000 series, $199.95.
Jurassic Keys: CD-ROM, SampleCell, $299.95.
Killer Bites: audio CD, $69.95.
LA Hardcore: audio CD, $79.95.
Loopzilla: 2 audio CDs, $99.95.
Loopzilla Vol. 2: 2 audio CDs, $99.95.
Mediterranean Atmosphere: CD-ROM, Akai, $299.95.
Megaton Bomb: 2 audio CDs, $99.95.
Minimoog Classics: audio CD, $79.95.
Orchestral Collection: CD-ROM, Akai, Kurzweil, $299.95.
Orchestral Strings: CD-ROM, Akai, Roland, $199.95.
Pro FX: 2 CD-ROMs, Akai, SampleCell, $299.95.
Prosonus Instrument Samples: audio CDs, Trombones, Trumpets, French Horn & Tuba, Brass Sections, Electronics, City Sounds, Grand Pianos, Prepared Piano (Exotic Percussion), Orchestral Precussion, Drums & Bass, Orchestral Strings, Electric Guitar, Violins, Cellos, Viola & Bass, Woodwinds, $69.95 each.
Sample Pool 1: audio CD, $79.95.
SampleCell Volume 2: CD-ROM, SampleCell, $199.95.
Street by Neftali Santiago: audio CD, $99.95.
Technopolis: audio CD, $79.95.
The Drum Doctor Does Drums 2 by Ross Garfield: CD-ROM/audio CD, SampleCell, Akai, Kurzweil, $299.95 CD-ROM/$99.95 audio CD.
The Drum Doctor Does Drums by Ross Garfield: CD-ROM/audio CD, SampleCell, Roland, Akai, E-mu, Kurzweil, PC, $199.95 CD-ROM/$69.95 audio CD.
The Museum of Synthesizer Technology: audio CD, $69.95.
The New Ambient Edge: CD-ROM, Akai 3000 series, $199.95.
The Rhythm Guitar Project: 2 CD-ROMs, SampleCell, $399.95.
The Studio Grand: CD-ROM, Roland, Akai, Kurzweil, SampleCell, $99.95.
Travelogue: audio CD, $99.95.
Ultimate Waves: CD-ROM, Akai, $199.95.
Vintage Sounds: 2 CD-ROMs, Akai 3000 series, $399.95.
Vinylistics 1: CD-ROM/audio CD, Akai, $99.95 each.
Vinylistics 2: audio CD, $99.95.
Wave Kit: CD-ROM, PC .WAV, $49.95.
West Coast Funk Stew: 2 audio CDs, $99.95.
X-Files of House: audio CD, $99.95.
X-Static Goldmine 1, 2 & 3: CD-ROM/audio CD, Akai, $99.95 each.
X-Static Goldmine 4: audio CD, $99.95.

Cybersounds/Sherwood Music
CyberROM 1: CD-ROM/audio CD, PC soundcards, Ensoniq EPS-16+, ASR, TS, Kurzweil K2000, $37.95.
Sample Bank 1 & 2: CD-ROM, PC soundcards, Ensoniq EPS-16+, ASR, TSR, Mirage, Kurzweil K2000, Yamaha TX16W, $37.95 each.
The Best of Drums & Synths: CD-ROM/audio CD, PC soundcards, $37.95.
The Drum Machine: audio CD, $32.95.
The Loop City: CD-ROM/audio CD, PC soundcards, $32.95.
Wave Pool Vol. 2: CD-ROM, .WAV, Turtle Beach Wave Front, $32.95.

Digital Boy Sound Development
Modern Synths & Dance: CD-ROM, Roland 700 series, $399.
Asian Hits Hip Hop: audio CD, $19.95.

Discovery Firm
Discovery Demo: audio CD, $9.95.
DX7 CD-ROM: Akai, $79.95.
Guitar Clean: audio CD, $59.95.
Guitar Comp. Chorus: audio CD, $59.95.
Guitar Wah-Wah: audio CD, $59.95.
Hip Hop Beats: audio CD, $39.95.
History of Korg: CD-ROM/audio CD, Akai, $79.95 CD-ROM/$59.95 audio CD.
History of Roland: CD-ROM/audio CD, Akai, $79.95 CD-ROM/$59.95 audio CD.
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Jungle Techno: audio CD, $39.95.
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Neo Jungle: audio CD, $39.95.
Reggae Beats: audio CD, $39.95.
Sound Effects Series (Animal, Industry, Life, Nature, Traffic, War): audio CDs, $39.95 each.
TB-303 Sampling CD: audio CD, $59.95.
Techno Trance: audio CD, $39.95.
Vintage CD-ROM: Akai, $79.95.
Vintage Rhythm: audio CD, $39.95.
World Groove: audio CD, $39.95.

East-West Communications
Chronic Horns: CD-ROM/audio CD, Akai, $149.95 CD-ROM/$99.95 audio CD.
Clearmountain Drums: CD-ROM/audio CD, Akai, Roland, SampleCell, E-mu, $149.95 CD-ROM/$99.95 audio CD.
Clearmountain Drums II: CD-ROM/audio CD, Akai, Roland, SampleCell, Kurzweil, $149.95 CD-ROM/$99.95 audio CD.
Clearmountain Perc/Bass: CD-ROM/audio CD, Akai, SampleCell, E-mu, $149.95 CD-ROM/$99.95 audio CD.
Dance/Industrial - Vol. 1: CD-ROM/audio CD, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Dance/Industrial - Vol. 2: CD-ROM/audio CDs (2 w/MIDI files), Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Denny Jaeger Violins: CD-ROM, Akai, Roland, Kurzweil, SampleCell, $495.
Funky Ass Loops: CD-ROM/audio CD, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
L.A. Riot 3: CD-ROM/audio CD (2 disks), Akai, Roland, $149.95 CD-ROM/$99.95 audio CD.
Orchestra: CD-ROM/audio CD, Akai, SampleCell, Kurzweil, $149.95 CD-ROM/$99.95 audio CD.
Phat & Phunky: CD-ROM/audio CD, Akai, SampleCell, Roland, $149.95 CD-ROM/$99.95 audio CD.
Reggae Loops: audio CD, $99.95.
Smoov Grooves: CD-ROM, Akai, Roland, $199.95 each.
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Steven Levine Collection: 2 audio CDs, $99.95.
Technophobia!: audio CD, $99.95.
Tekno/Industrial: CD-ROM/audio CD, Akai, $149.95 CD-ROM/$99.95 audio CD.
The Ultimate Piano - Vol.1: CD-ROM, Akai, Roland, $399.95.
The Ultimate Piano - Vol. 2 & 3: CD-ROM, Akai, Roland, $199.95 each.

E-mu Systems
E-mu Sound Ideas Vols. 1-3 (Sound Effects): CD-ROM, Emulator IV, E4K, E64, ESi-32, EIIIX, $95 each.
E-mu Vols. 1-5 (Producer 1 & 2, Module Mania, Denny Jaeger Collection, 3D Keys): CD-ROM, Emulator IV, E4K, E64, $249 each.
E-mu Vols. 1-8 (Standards, More Standards, Orchestral, World, Percussion, Classics, Vintage): CD-ROM, Emulator IV, E4K, E64, ESi-32, EIIIX, $95 each.
E-mu Vols. 9-17 (Psychic Horns, Elements, Production Set, Dance 2000, General MIDI, Dan Dean Bass, Studio Drums, Heavy Guitars): CD-ROM, Emulator IV, E4K, E64, ESi-32, EIIIX, $149 each.

Ensoniq
ASR Floppy Libraries (16 sets): 3.5" disks (5 per set), ASR-88/10, TS-10/12, $39.95 each.
CDR Libraries 1, 2, 5, 6, & 14: CD-ROM, ASR-88/10, TS-10/12, EPS-16 Plus, $199.95 each.
CDR Library 3: CD-ROM, ASR-88/10, $199.95.
CDR Library 4, 8-13: CD-ROM, ASR-88/10, EPS-16 Plus, TS-10/12, $99.95 each.
CDR Library 7 & 15: CD-ROM, ASR-88/10, TS-10/12, $99.95 each.
ESS Floppy Libraries (13 sets): 3.5" disks (3-5 per set), ASR-88/10, TS-10/12, EPS-16 Plus, EPS, $39.95 each.
International Collections: ROM card, KS-32, SQ-1/2/R, $99.95.
KTC Sound Sets (Pop/Orchestra, World, Gospel/Church, Country): ROM card, KT-series, $99.95 each.
MR Library EXP-1 The Real World: user-installable 24Mb board, MR-76, MR-61, MR-Rack, $500.
MR Library EXP-2 Drum Expander: user-installable 2Mb board, MR-Rack, $119.
MR Library EXP-3 Urban Dance Project: user-installable 24MB board, MR-76, MR-61, MR-Rack, $500.
SCD Libraries 1, 2, 3, & 4: CD-ROM, ASR-88/10, EPS-16 Plus, TS-10/12, $99.95 each.
SL Floppy Libraries 1-20: 3.5" disks (5 per set), ASR-88/10, TS-10/12, EPS-16 Plus, EPS, $39.95 each.
TSD Sound Sets (9 sets): 3.5" disk card, TS-10/12, $19.95 each.

Essential Sounds
Acoustic Essentials Vols. 1 & 2: CD-ROM/audio CDs, Roland 700 series, Akai, E-mu, Ensoniq ASR, Kurzweil, $299 each CD-ROM/$79 each audio CD.
Drum MIDI Files Vols. 1-4 (Funk Grooves, R&B/Blues, Session Grooves 1 & 2): 3.5" disk, Mac, DOS, $69.95 each.
Nord Lead Vol. 1: 3.5" disk, Kurzweil K2000/2500, $34.95.

Everglades (U.S. distribution by East-West)
African Percussion: mixed-mode audio CD, Audio/.WAV/AIFF, $29.95.
Mixed Grooves: audio CD, $99.95.

Eye & I Productions
Big Fat: audio CD, $79.95.
Cyclotronic Resonator: audio CD, $99.95.
Definitive Grooves: audio CD, $79.95.
Diesel Dance Construction: audio CD, $99.95.
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Sound Engineering - Synths & Drum Machines: CD-ROM, Akai S1000-3200, E-mu EIIIxp/xs, Kurzweil K2000, Peavey SP, $149.95.
Sound Source Interactive Synth and Sampler Patches: 3.5" disks, ROM cards, Alesis HR-16/16B/SR-16, Casio CZ/VZ/PG-380 series, E-mu Proteus/MPS/XR, Emax, Ensoniq SQ series, KS-32, VFX/sd, EPS/16, Kawai K1/4, XD-5, Korg i-series, M-series, 01/W-series, T-series, X2/3, S3, Wavestation/AD, Kurzweil K2000, Peavey DPM/V3, Roland D-series, JD-800, JV-80, MT-32, SC-55, U-20, Yamaha DX-series, SY-series, TG-series, TX-series, V50. (All above are available on Mac, PC, Amiga, Atari, Alesis DataDisk, MC-500, Brother formats.) $19.95 - $149.95 each.
Sound Source Vol. 2 - Sonic Textures: audio CD, $99.95.
The Patrick Moraz Private Collection: CD-ROM, Akai S1000-3200, Digidesign SampleCell, E-mu EIIIxp/xs, Ensoniq ASR-10, Kurzweil K2000, $199.95.

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Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $299 CD-ROM/$129 audio CD.
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Ensoniq CDR Instrument Libraries - Vols. 8-13 (Orchestral, Drums, Percussion, Pop/Rock, Keyboards, Ethnic Instruments): CD-ROM, Ensoniq, $99 per volume.
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Akai S900/950 Samples: 3.5" disks, $800 for 93 disks/$10 per disk.
Casio CZ-Series Patches: data sheets, RAM cartridge, $50 sheet, $70 RAM.
Casio FZ-Series Samples: 3.5" disks, $500 complete/ $10 per disk.
E-mu Emax II Samples: 3.5" disks, $400 for 50 disks/ $10 per disk.
E-mu Proteus Patches: 3.5" disk, $40.
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Ensoniq ESQ-1/M Patches: 3.5" disk, $40.
Ensoniq VFX/SD-1 Patches: 3.5" disk, VFX-SD, SD-1, $40.
Kawai K-Series Patches: 3.5" disks, RAM (call for prices), K1/R/M/MkII, K4/4R, $40 each.
Korg 01/W, 03R/W Programs Vols. 1-5: 3.5" disks, $40 each.
Korg DS-8/707 Vols. 1-2: 3.5"disk, ROM, $40 each/ $70 ROM.
Korg DW-8000/EX Patches: data cassette, $40.
Korg M1/R Programs Vols. 1-4: 3.5" disks, ROM, $40 each.
Korg M3/R Programs: 3.5" disk, ROM, $40.
Korg Poly-Series Patches: data cassette, EX-800, Poly-800/MkII, $30.
Korg T-Series Programs Vols. 1-3: 3.5" disks, T1/2/3, $40 each.
Korg Wavestation Programs Vols. 1-6: 3.5" disk, ROM, Vols. 3-6 for EX/AD/SR models, $40 each/ $70 ROM.
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Oberheim Matrix-1000 Patches: 3.5" disk, $40.
Oberheim OB-8 Patches: 3.5" disk, $40.
Oberheim Xpander Patches: 3.5" disk, data cassette, $40.
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Roland JD-800 Patches: 3.5" disks, ROM/RAM (call for prices), $40 per disk.
Roland JD-990 Patches Vols. 1-6: 3.5" disks, ROM/RAM (call for prices), $40 per volume.
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Roland JX-8P Patches Vols. 1-2: RAM, $60.
Roland JX3P Patches: data cassette, $40.
Roland Super Jupiter MKS-80 Vols. 1-2: 3.5" disks, RAM, $40 each/$85 RAM.
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Yamaha TG500/SY85 Patches Vols. 1-3: 3.5" disk, $40 each.
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M1/R Factory Programs: ROM card, $45.
M3R PCM Cards: ROM card, $117 each.
Prophecy Sysex Disk w/Mac & PC librarians: 3.5" disk, $50.
T-Series Combi 1 & 2: 3.5" disk, $20.
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Kurzweil

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Roland D-50 Voices 1 & 2: 3.5" disks, $100 each.
Roland MT-32 Voices: 3.5" disks, $100.
Yamaha DX/TX Series Voices 1 & 2: 3.5" disks, $100 each.

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Eurosphere CD Vols. 1-15: audio CD, $699 set/ $69 each.
Music Instinct: mixed-mode CD, Akai, audio, $69.
Orchestra Plus: audio CD, $69.
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Sampling Collection 600 & 800: audio CD, $29 each.
Sampling Collection 700, 900, & 1000: audio CD, $39 each.
T.R.A.X. Series (Tekkno, Dance, Rave): CD-ROM/audio CD, Akai, Ensoniq ASR-10, $129 CD-ROM/$69 audio CD each.
Total Zone: CD-ROM, Akai, $129.
TRminator: CD-ROM, Akai, $69.
Vintage Voltage 1 & 2: CD-ROM, Akai, $69 each.
WAV CD-ROMs (FX Zone, Studio Selection, Dance Delight, Tekkno Therapy, Raver's Revenge, Online Orchestra, TRminator Plus, Analogue Age, Noise + Nature): CD-ROM, PC .WAV, $69.
Zone Series (Inspiration, Sample): audio CD, $49 each.
Zone Series (Miditation): audio CD, $69.
Zone Series (Virtual, FX, World): audio CD, $59 each.

Megamidi
Monster Guitars - Vol. 2: CD-ROM/audio CD, Akai S3000, $199.95 CD-ROM/$99.95 audio CD.
Monster Guitars - Vols. 1: CD-ROM/audio CD, Akai S3000, $199.95 CD-ROM/$99.95 audio CD.

MIDI Mark Productions
Dance Construction Set Vol. 1: audio CD, $75.
Drum Disks: 3.5" disks, Akai S900, S01, $6 each.
Funky Ass Guitars: 2 audio CDs, $99.
Powerhouse - The Bomb: CD-ROM, Ensoniq EPS-16+, ASR-10, TS-10/12, $299.
Producer Kit: 3.5" disks, Ensoniq EPS-16+, ASR-10, TS-10/12, Roland S-50/550, W-30, DJ-70, $59.
Rap Hip Hop Set 1: 3.5" disks, Akai MPC60/60II, MPC3000, $150.
Vocal Bytes Vols. 1 & 2: audio CD, $99 each.

Northstar Productions
Dancescapes: audio CD, $89.95.
Drumscapes EIII: CD-ROM/audio CD, E-mu EIII, $495 CD-ROM/$89.95 audio CD.
Drumscapes - Latin: audio CD, $89.95.
Drumscapes Roland: CD-ROM, S-770, $395.
EFX 1 & 2 Hollywood Edge: CD-ROM, E-mu EIII/x/ESI, $495 each.
Global Instruments 1 & 2 (Pitched & Percussion): CD-ROM, Roland S-770, $199 each.
Grand Gold Pianos: CD-ROM, 128, 64, 32, 16, and 8MB versions available for E-mu E4, E64, IIIx, ESI-32, EIII, $495 each.
Hanna-Barbera Sound FX: 2 CD-ROMs, E-mu EIII, SampleCell, $495.
Max 1, 2, & 3 (Pop, Classical/Ethnic, Synths): CD-ROM, E-mu Emax II, $295 each.
New Gold 1, 2, & 3 (Pop/Jazz, Classical/Pop, Ethnic/FX): CD-ROM, Akai S1000, $295 each. ►

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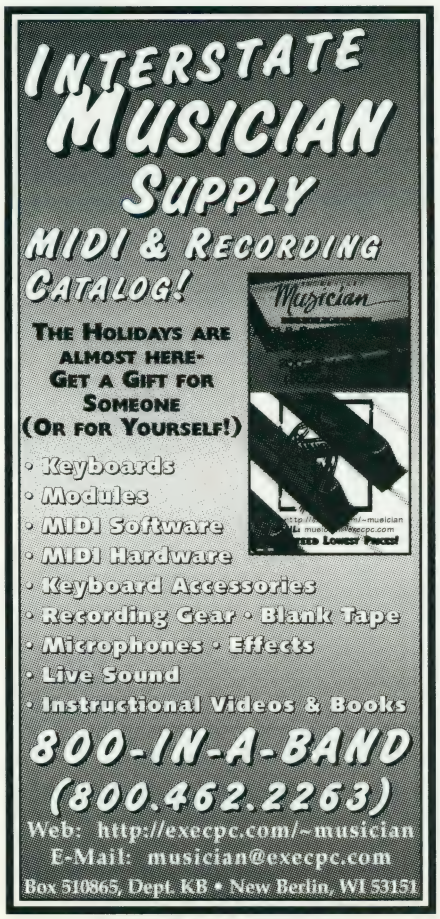

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Northstar Sample Libraries: all, E-mu, Kurzweil, SampleCell, Yamaha, Akai, Ensoniq, Roland, call for pricing.
Phase 2 - Classical/Ethnic: CD-ROM, E-mu EIII/x/ESI/E4, $495/$199 for Lite version.
Phase 3 - Pop/Jazz: CD-ROM, E-mu EIII/x/ESI/E4, $495/$199 for Lite version.
Phase 4 - Ethnic: CD-ROM, E-mu EIII/x/ESI/E4, $495/$199 for Lite version.
Phase 5 - Jazz: CD-ROM, E-mu EIII/x/ESI/E4, $495/$199 for Lite version.
Russian Masters: CD-ROM, E-mu EIII/x/ESI/E4, $495/$199 for Lite versions.
Sample It Loops: CD-ROM, E-mu EIII/x/ESI/E4, $295.
SampleCell Volume 1: CD-ROM, Digidesign SampleCell, $395.
Son of Drumscapes: audio CD, $89.95.
Studio Acoustic Guitar: CD-ROM, E-mu EIII/x/ESI/E4, $495/$199 for Lite version.
The Wizard I: CD-ROM, E-mu EIII/x, $395.
The Wizard II: CD-ROM, E-mu EIII/x/ESI/E4, Digidesign SampleCell, Akai S1000, $395.
Valentino VFX Series - Vols. 1-4: CD-ROM, E-mu EIII/x/ESI/E4, $199 each.
Warner Bros. Sound FX: 2 CD-ROMs, Digidesign SampleCell, $495.
World X1 & X2 (Pitched & Percussion): CD-ROM, Digidesign SampleCell, $199 each.
Zdisk - Vols. 1 & 2 (Classical & Pop): CD-ROM, Kurzweil K2000, $295 each.

On Point Productions
Givin' Up Da Funk: audio CD, $99.95.
Hardcore Beats & Breaks: audio CD, $79.95.
LockDown Vol. 1: audio CD, $99.95.
New York Stylin': audio CD, $69.95.
Representin' Hip Hop: audio CD, $49.95.

Patchman Music
Akai EWV2000 Vol. 1: data cassette, $39.95.

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Casio Favorites Vols. 1-4: 3.5" disks, CZ-series, $59.95 set/$19.95 each.
Ensoniq Vol. 5 Wind Controller: data cassette, ESQ series, $39.95.
Ensoniq Vols. 1-4: data cassette, ESQ series, $19.95 each.
Korg Poly-800 Vols. 1 & 2: data book/cassette, 3.5" disks, Poly-series, $29.95 set/$19.95 each.
Korg Wind Controller 1 & 2: 3.5" disk, M1/R, M3/R, T-series, $39.95 each.
Kurzweil K2000 Series Vols. 1-96: 3.5" disk, $295 complete/$14.95 each.
Oberheim Wind Controller: 3.5" disk, Matrix-series, $39.95.
Roland D Vols. 1 & 2: 3.5" disk, D-110, $49.95 set/$29.95 each.
Roland Elite Series Vols. 1-77: 3.5" disk, S-550/330/W-30, $250 complete/$14.95 each.
Roland JV-Series Vols. 1 & 2: 3.5" disk, JV-series, $49.95 both/$29.95 each.
Yamaha DX7 Vol. 3 Wind Controller: 3.5" disk, data book/cassette, DX-series, $39.95.
Yamaha DX7 Vols. 1 & 2: 3.5" disk, data book/cassette, DX-series, $19.95 each.
Yamaha SY-Series (30 Vols.): 3.5" disks, SY77/TG77, SY99, call for prices.
Yamaha SY Wind Controller: 3.5" disk, SY55/TG-55, $39.95.
Yamaha TX802 Vol. 1 Wind Controller: 3.5" disk, $39.95.
Yamaha TX802 Vol. 2: 3.5" disk, $24.95.
Yamaha TX81Z Vol. 3 Wind Controller: 3.5" disk, data cassette, $39.95.
Yamaha TX81Z Vols. 1 & 2: 3.5" disk, $19.95 each.
Yamaha VL Vols. 1 & 2: 3.5" disk, VL1, VL1m, $69.95 set/$39.95 each.
Yamaha WT11: data cassette, 3.5" disk, $39.95.

Peavey Electronics
Denny Jaeger Violins Vols. 1-3: CD-ROM, Peavey DPM SP/SP Plus, $149.99 each.
SP Library CD-ROM: CD-ROM, Peavey DPM SP/SP Plus, $199.99.

Pro-Rec
The Analogue Collection: audio CD, $39.
Akai Individual Sample Disks: 3.5" disks, S1000 and compatibles, S2000, S3000, $18 each/$99 for 10.
Akai Synth Collections: 3.5" disks, S1000 and compatibles, S2000, S3000, all Akai, $69.90 per set (7 disks).
Astro Glide 202: audio CD, $39.
Cosmos: audio CD, $39.
Drums & Percussion: audio CD, $39.
E-mu ESI-32 Individual Sample Disks: ESI-32 3.5" disks, $18 per disk/$99 for ten.
E-mu Vintage/Classic Keys Patches: 3.5" disks, Mac, PC, Atari, DataDisk, $39.90 per disk.
Ecstatic Acid Bytes: audio CD, $39.
Ensoniq ASR-10 Synth Collections: 3.5" disks, ASR-10, TS-10/12, KT-Series, MR-Series, $69.90 per set (7 HD disks).
Ensoniq EPS-16+ Individual Sample Disks: 3.5" disks, EPS/16+, ASR-10, TS-10/12, KT-Series, MR-Series, $14 each/$99 for 10.
Ensoniq EPS-16+ Synth Collections: 3.5" disks, EPS/16+, ASR-10, TS-10/12, KT-Series, MR-Series, $69.90 per set (14 disks).
Fairlight IIx Library: audio CD, $39.
Generalmusic S2/S3 Individual Sample Disks: 3.5" disks, S2/S3, AWE32, $18 per disk/$99 for ten.
Individual Sample Disk Libraries: 3.5" disks, Ensoniq ASR-10, TS-10/12, Akai, Kurzweil K2000, E-mu ESI-32, $18 each.
Individual Sample Disk Libraries: 3.5" disks (10-14 per set), Ensoniq EPS-16 Plus, EPS, $14 each.

Manufacturer contact list on page 157

Individual Sample Disk Libraries: 3.5" disks, Yamaha SY85, SY99, $18 each.
Individual Sample Disk Libraries: 3.5" disks, Peavey SP, $18 each.
Individual Sample Disk Libraries: 3.5" disks, Generalmusic S2, S3, $18 each.
Individual Sample Disk Libraries: 3.5" disks, Korg T-Series EX, $18 each.
Korg 03R Patches: 01/Wfd ROM, 3.5" disks: 03R, Mac, PC, Atari, DataDisk; ROM: 01/Wfd, 01/W, 01/W Pro, 03R, 05R, X3, i3, N-series, X5, $44.90 per disk/$69.90 ROM.
Korg 05R Patches: 3.5" disks, 05R, Mac, PC, Atari, DataDisk, $44.90 per disk/$199 for seven.
Korg i3 Patches: i3 3.5" disks, $44.90 per disk.
Korg i3 Patches: i3 3.5" disks, $44.90 per disk.
Korg M1 Patches: ROM, 3.5" disks: Mac, PC, Atari, DataDisk, $44.90 per disk/$69.90 ROM.
Korg M1EX Patches: ROM, 3.5" disks: Mac, PC, Atari, DataDisk, $44.90 per disk/$69.90 ROM.
Korg Series Patches: 01/Wfd 3.5" disks, ROM, 01/Wfd, 01/W, 01/W Pro, 03R, 05R, X3, i3, N-series, X5, $44.90 per disk/$69.90 per ROM.
Korg T-Series EX Sample Disks: T-series 3.5" disks, $18 per disk/$99 for 10.
Korg T-Series Patches: T-series 3.5" disks, $39.90 per disk.
Korg Trinity: Trinity 3.5" disks, $44.90 per disk.
Korg Wavestation Patches: 3.5" disks, Mac, PC, Atari, DataDisk; ROM: Wavestation, SR, EX, AD; $44.90 per disk/$69.90 ROM.
Korg X3 Patches: X3 3.5" disks, $44.90 per disk.
Kurzweil K2000 Program Disks: 3.5" disks, K2000, K2500, $29.90 each.
Kurzweil K2000 Sample Disks: 3.5" disks, K2000, K2500, $18 each.
Kurzweil K2000 Synth Collections: 3.5" disks, K2000, K2500, $69.90 per set.
LF-Oids: audio CD, $39.
Maui Individual Sample Disks: 3.5" disks, Maui, Tropez, Monterey, and Maui compatibles, $18 per disk/$99 for ten.
Mega Synth: CD-ROM, K2000, SampleCell, AWE32, Maui and compatibles, $149.
N-264/364 Patches: Korg X-3 3.5" disks, $44.90 per disk/$199 for seven.
Peavey DPM 3/4 Patches: 3.5" disk, ROM, DPM 3/SE+/4/V3, $39.90 disk/$69.90 ROM.
Peavey DPM 3SE+ & DPM 4 Sample Disks: 3.5" disk, $18 each/$99.90 for ten.
Peavey SP Individual Sample Disks: SP 3.5" disks, $18 per disk/$99 for ten.
Peavey SP Synth Collections: SP 3.5" disks, $69.90 per set (8 disks each).
Roland D-50 Patches: ROM, 3.5" disks: Mac, PC, Atari, DataDisk, $44.90 per disk/$69.90 ROM.
Roland D-70 Patches: ROM, 3.5" disks: Mac, PC, Atari, DataDisk, $44.90 per disk/$69.90 ROM.
Roland JD-800 Patches: ROM, 3.5" disks: Mac, Atari, PC, DataDisk, $44.90 per disk/$69.90 ROM.
Roland JD-990 Patches: ROM, 3.5" disks: Mac, Atari, PC, DataDisk, $44.90 per disk/$69.90 ROM.
Roland JV-80 Patches: 3.5" disks, Mac, Atari, PC, DataDisk ROM, Roland JV-80/90/1000/1080, XP-50, $44.90 per disk/$69.90 ROM.
Silver Pieces: audio CD, $39.
SoundCanvas Patches: 3.5" disks, Roland SC-55, SCC-1, JW-50, Super SoundCanvas, and compatibles; Mac, PC, Atari, DataDisk, $29.90 per disk.
State of the Art CD-ROM: CD-ROM, E-mu EIII, EIIIx, E4, $169.
State of the Art Natural: CD-ROM, Akai, $149.
State of the Art Prophecy: CD-ROM, K2000, SampleCell Mac/PC, Maui, AWE32, Akai, $149.
State of the Art Synths: CD-ROM, Akai, $149.
Synth Collection: 3.5" disks, Ensoniq ASR-10/TS-10/12, Akai, Kurzweil K2000, E-mu ESI-32, Peavey SP, Maui, AWE32, $69.90 (for 7 disks).
Synth Collection Sample Sets: 3.5" disks, Ensoniq EPS-16 Plus, EPS, $69.90 (for 14 disks).
TechnoLogic: audio CD, $29.
The Pro-Rec Ultimate CD: CD-ROM, Kurzweil K2000, $229.
The Pro-Rec Ultimate CD: CD-ROM, Akai, Kurzweil K2000, SampleCell Mac, Ensoniq ASR-10, EPS-16 Plus, AWE32, Maui, $149.
Yamaha SY77 Patches: 3.5" disks, Mac, PC, Atari, DataDisk; ROM: SY77, TG77; $39.90 per disk/$69.90 ROM.
Yamaha SY85 Sample Disks: SY85 3.5" disks, $18 per disk/$99 for 10.
Yamaha SY85/TG500 Patches: 3.5" disks, ROM, SY85, TG500, $39.90 per disk/$69.90 ROM.
Yamaha SY99 Patches: SY99 3.5" disks, $39.90 per disk/$99 for 10.
Yamaha SY99 Sample Disks: SY99 3.5" disks, $18 per disk/$99 for 10.
Yamaha TG100 Patches: 3.5" disks, Mac, PC, Atari, DataDisk, $29.90 per disk.

Propeller Island

The Cathedral Organ: CD-ROM/audio CD, Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $249 CD-ROM/$99 audio CD only.
The Complete Gamelan: CD-ROM/audio CD, Akai, E-mu, Ensoniq ASR, $249 CD-ROM/$99 audio CD only.
The Legendary M400: CD-ROM/audio CD, Akai, E-mu, Ensoniq ASR, $149 CD-ROM/$79 audio CD only.

Q-Up Arts

Ambient Realms by Kit Watkins: CD-ROM/audio CD, Roland, E-mu, Kurzweil K2000, hybrid, $249 CD-ROM/$99 audio CD.
Bill Bruford Packet of 3: MIDI files, CD-ROM/audio CD, Roland, E-mu, Akai, K2000, $333.33. ►

Charlie Morgan Master Drums 1, 2, & 3: audio CD, CD-ROM, Akai, $199 CD-ROM/$99 audio CD.
Charlie Morgan/Steve Allen Past Masters: audio CD, $99.
Christopher Franke Sonic Images: CD-ROM, Roland S-770, Akai, Emax, EIII/x, SampleCell, Ensoniq EPS-16 Plus, $89.
David Torn Pandora's Tool Box: audio CD, CD-ROM, Roland, Ensoniq, Akai, E-mu, hybrid, $249 CD-ROM/$99 audio CD.
David Torn Tonal Textures: audio CD, CD-ROM, Akai, Roland, $199 CD-ROM/$99 audio CD.
Denny Jaeger Master Violin Library: CD-ROM, $999 EIII/$495EIIIx/$349 Ensoniq.
Denny Jaeger Private Collection VI: CD-ROM, Akai, Kurzweil K2000, SampleCell, Roland S-770, E-mu E4, $299.
Einstein: CD-ROM, Akai, $149.
Heavy Guitars: E-mu, $199 CD-ROM/$99 audio CD.
Heavy Hitters Greatest Hits: audio CD, CD-ROM, Akai, Roland S-770, SampleCell, Kurzweil K2000, E-mu EIII/x, $199 CD-ROM/$99 audio CD.
Johnny C's Vintage Snares: audio CD, CD-ROM, Akai, E-mu EIII/x, $199 CD-ROM/$99 audio CD.
Orient X-press - Vol. 1: audio CD, $99.
Q-Up Audio Grooves: CD-ROM, PC .WAV, $49.
Q-Up Combo Vol. 1: Akai mixed-mode audio CD, E-mu, Roland, K2000, Akai, $89.
Steve Gadd Drum Scores 1 & 2: 2 audio CDs, $99 each, $179 set/Akai CD-ROM $249/.WAV $149.
Streetbeats - Poogie Bell: audio CD, CD-ROM, Roland, Ensoniq, Akai, K2000, $199 CD-ROM/$99 audio CD.
The Sabian Cymbal Library: 2 audio CDs, $99.
The World Ethnic Percussion & Instruments: CD-ROM, Akai, SampleCell, Kurzweil K2000, $199.
Voices of North America Vol. 1: audio CD, CD-ROM, Akai, SampleCell, EIV, Roland S-770, $299 CD-ROM/$99 audio CD.

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A Poke in the Ear with a Sharp Stick Vols. 1-3: CD-ROM and audio CD, AIFF/Mac, $149 each.
Diffusion of Useful Noise: CD-ROM, AIFF/Mac, $149.
Fred Firth & Tom Cora - Etymology: CD-ROM, AIFF/Mac, $149.
Textural Ambience: CD-ROM, AIFF/Mac, $149.

Reflex
Vinylistics: audio CD, CD-ROM, Akai, Roland, $199.95/$99.95 audio CD.

Roland
JV-80 Expansion Boards (Pop, Orchestral, Piano, Vintage Synths, World, Dance, '60s & '70s, Session): sound upgrade boards, XP-50/80, JV-1080/90/880/1000, $475 each.
Roland 3rd Party Sample Library: CD-ROM, S-Series samplers, $525-$654 each.
Composer Series: CD-ROM, s-series samplers, $215 each.
Project Series: CD-ROM, S-Series samplers, $195 each.
Roland Sample Archives: CD-ROM, S-series samplers, $595-$795 each.

Rubber Chicken Software
Chicken CD-ROM 1 & 2: Ensoniq, $199.95 each.
Rubber Chicken Sound Sets: 3.5" disks, Ensoniq, $20-$70 per set.

Sampleheads
NYC Drumworks: audio CD, CD-ROM, Roland, Akai, SampleCell, $299.95 CD-ROM/$99.95 audio CD.
NYC Percussionworks: 2 audio CDs, $99.95.
Peter Erskine Drums: CD-ROM/audio CD, Roland, Akai, SampleCell, Ensoniq, E-mu, $299.95 CD-ROM/$99.95 audio CD.
Whole Lotta Country: 2 audio CDs, $99.95.
Will Lee Bass Library: audio CD, CD-ROM, Roland, Akai, SampleCell, Ensoniq, E-mu, $299.95 CD-ROM/$99.95 audio CD.

Sound Factory
MIDI Drum Grooves: 3.5" disk, Type-1 Standard MIDI Files, $24.95.
Power Hits: audio CD w/MIDI files, $99.95.
The Groove Construction Kit: audio CD, Sound Designer II files, Akai, Mac, PC, $179.95 SDII files/$99.95 audio CD.
Wave Drum Loops and Samples: audio CD, Mac/PC .WAV, $59.95.

Sound Hunters
Symphonic Adventures: audio CD, CD-ROM, Akai, $199.95 CD-ROM/$99.95 audio CD.

Sound Ideas
20th Century Fox Feature Film Sound Effects Library: audio CD, $595.
20th Century Fox Feature Library: 10 audio CDs, $595.
DeWolfe Effects Library: 18 audio CDs, $815.
Hanna-Barbera Feature Library: audio CD, $495.
Lucasfilm Feature Library: 6 audio CDs, $495.
Mix Broadcast Music Library 1 & 2: 10 audio CDs, $495 per library.
Mix Broadcast Music Library 3: 5 audio CDs, $395.
Series 1000 Effects: 28 audio CDs, $595.
Series 2000 Effects: 24 audio CDs, $695.
Series 3000 Effects: 12 audio CDs, $495.
Series 4000 Effects: 5 audio CDs, $495.
Series 5000 Effects: 24 audio CDs, $695.
Series 6000 Effects Library: 40 audio CDs, $1,495.
Series 7000 Effects: 15 audio CDs, $495.
Music Library: 90 audio CDs, $1,800 annual lease.
Turner Entertainment Feature Library: 3 audio CDs, $395.

Manufacturer contact list on page 157

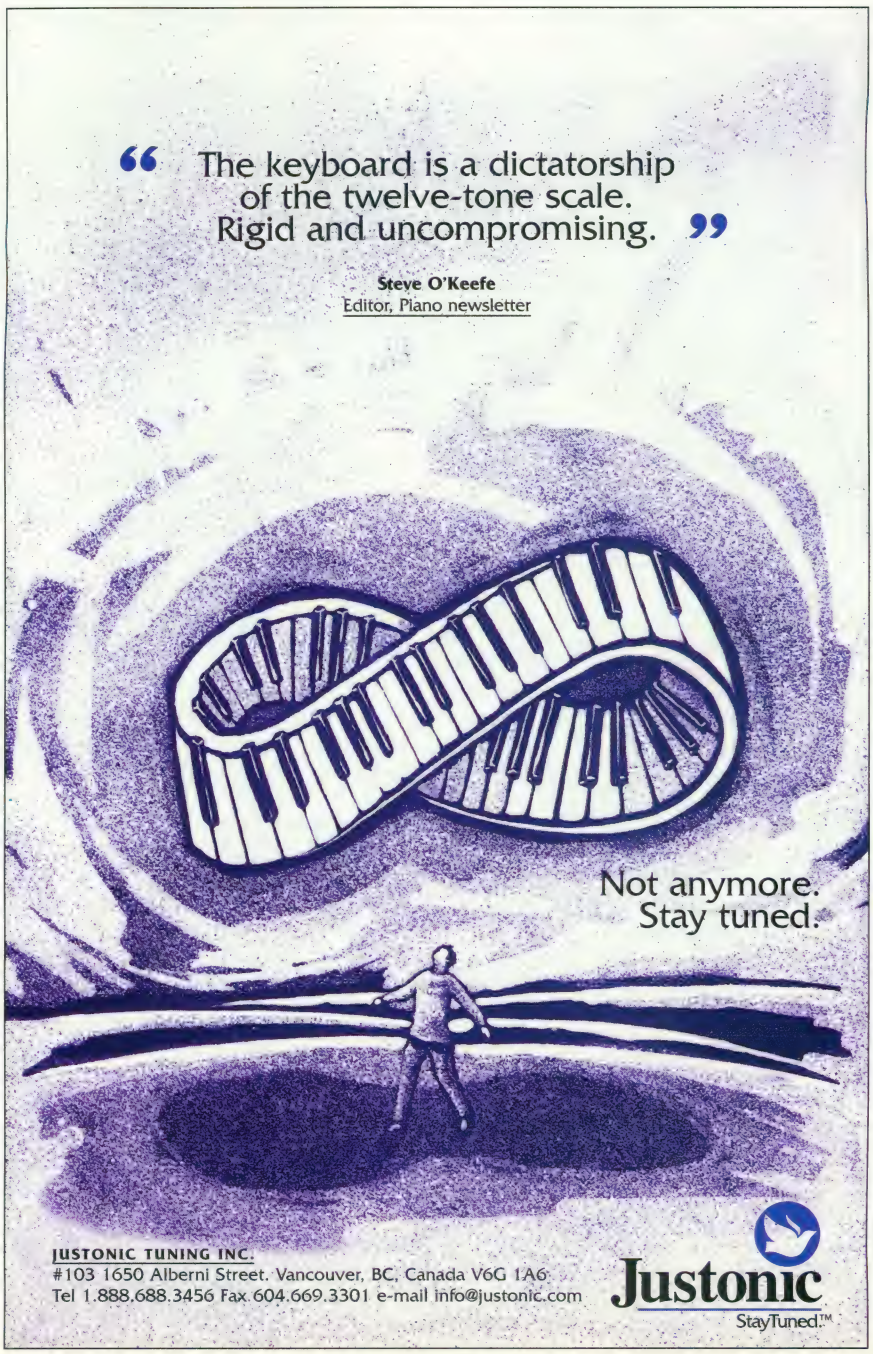
Universal Studios Feature Library: 5 audio CDs, $495.
Warner Bros. Feature Film Sound Effects Library: CD-ROM and audio CDs, SampleCell, $495.
Warner Bros. Feature Library: 5 audio CDs, $495.

Sound Logic
Sound Source Interactive Sound Library, all formats, wide variety of synths, samplers, soundcards, drum machines, call for prices and catalog.
ESQ Fundamental 80: 3.5" IBM/SQ-80 disk, ESQ/SQ-80, $27.95.
ESQ Modular Voice System: 3.5" IBM/SQ-80 disk, ESQ/SQ-80, $37.95.
ESQ Unicorn Series I & II: 3.5" IBM/SQ-80 disk, ESQ/SQ-80, $18.95 each.
VFX Unicorn Series I: 3.5" IBM disk, VFX/VFX-SD/SD-1, $27.95.

Sounds Good
Brushed: CD-ROM, mixed-mode audio CD, Akai, audio/.WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
Country: CD-ROM, mixed-mode audio CD, Akai, audio/.WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
Drumtools: audio CD, CD-ROM, Akai, Ensoniq, $199.95 CD-ROM/$99.95 audio CD.
Eurotech: 2 audio CDs, CD-ROM, Akai, $199.95 CD-ROM/$99.95 audio CD.
G-Soul: mixed-mode audio CD, CD-ROM, Akai, audio/ .WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
House: mixed-mode audio CD, CD-ROM, Akai, audio/.WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
Laidback: mixed-mode audio CD, CD-ROM, Akai, audio/.WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
Methods of Mayhem: 2 audio CDs, CD-ROM, Akai, $199.95 CD-ROM/$99.95 audio CD.
New World Order 1: audio CD, CD-ROM, Akai, $199.95 CD-ROM/$99.95 audio CD.
New World Order 2: 2 audio CDs, $99.95.
On a Jazz Trip: 2 audio CDs, CD-ROM, Akai, $199.95 CD-ROM/$99.95 audio CD.
Popped: mixed-mode audio CD, CD-ROM, Akai, audio/ .WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
Roots Reggae: mixed-mode audio CD, CD-ROM, Akai, audio/.WAV/AIFF, $59.95 CD-ROM/$29.95 audio CD.
Sample Material - Bill Laswell: audio CD, $99.95.

Spectrasonics
Bass Legends Vol. 1: audio CD, CD-ROM, Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Roland, $299 CD-ROM/$99 audio CD.
Burning Grooves: audio CD, CD-ROM, Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $199 CD-ROM & CD/$99 audio CD only.
Distorted Reality Vol. 1: audio CD, CD-ROM, Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $199 CD-ROM/$99 audio CD.
Hans Zimmer Guitars Vol. 1, ver. 2.0: audio CD, CD-ROM, Akai, E-mu, Ensoniq ASR, SampleCell, Kurzweil, $299 CD-ROM/$99 audio CD.
Heart of Africa Tribal Vocals & Phrases: CD-ROM, Roland, $199.
Heart of Africa Vol. 1: 2 audio CDs, CD-ROM, Akai, E-mu, Ensoniq ASR, SampleCell, Kurzweil, $299 CD-ROM/$129 audio CDs.
Heart of Africa Vol. 2: audio CD, CD-ROM, Akai, E-mu, Ensoniq ASR, Kurzweil, $199 CD-ROM/$99 audio CD.
Heart of Asia Vol. 1 & 2: 2 audio CDs, 2 CD-ROMs, Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Roland, $499 CD-ROMs/$129 audio CDs.
Liquid Grooves: audio CD, CD-ROM, Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $199 CD-ROM & CD/$99 audio CD only.
Supreme Beats Percussion Library featuring Bashiri Johnson - Vol. 3&4 World/Dance: CD-ROM (includes Vol. 5), Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $199.
Supreme Beats Percussion Library featuring Bashiri Johnson - Vol. 5 International: audio CD, $99.
Supreme Beats Percussion Library featuring Bashiri Johnson - Vols. 1-4: 4 boxed audio CDs, $249.
Supreme Beats Percussion Library featuring Bashiri Johnson - Vols. 1 & 2 African/Contemporary: CD-ROM (incl. Vol. 5), Akai, E-mu, Ensoniq ASR, Roland, SampleCell, Kurzweil, $199.

Syntaur Productions
Casio RC-100 - 150: 3.5" disk, VZ, $39.95 each.
Casio VZ Master Disk: 3.5" disk, VZ, $179.95.
Casio VZ Sets 1 & 2: 3.5" disk, VZ, PG-380, $29.95 per set.
Ensoniq Mirage Library (10 disks): 3.5" disks, Mirage, $69.95 each/$9.95 per disk.
Ensoniq SLT-1 to SLT-13: 3.5" disks, EPS/16, ASR-10, TS-10/12, MR, $74.95 each.
Ensoniq VPC 1-11: 3.5" disk, ESQ-1/M, SQ-80, $29.95.
Ensoniq VPC Master Disk: 3.5" disk, ESQ-1/M, SQ-80, $97.95.
Ensoniq VSD Master Disk: 3.5" disk, SQ-80, $49.95.
Ensoniq VSD-1 thru 4: 3.5" disk, SQ-80, $19.95.
K-Muse Mirage Library (10 disks): 3.5" disks, Mirage, $69.95 each/$9.95 per disk.
Kurzweil KZ Sets: 3.5" disks (3), $34.95 per set.
Soundprocess Mirage Collection: 3.5" disks (7), Mirage, $99.95 complete/$18.95 per disk.
KT Set 1: 3.5" disk, PCMCIA card, KT-76, KT-88, $39.95 disk/$97.95 PCMCIA.
Mirage Library: 3.5" disks (14), Mirage, $94.95 set/$9.95 per disk.
Sample Sets 1-18: 3.5" disks (4), ASR-10, EPS/16, TS-10/12, MR, $29.95 per set. ►



Soundsets 1-4: 3.5" disks, data cassette, ESQ-1, ESQ-M, SQ-80, $18.95 each.
SQ Sets 1 & 2: 3.5" disks, RAM card, SQ-1/2/R, KS-32, $39.95 each/$104.95 both on RAM.
TS Sets 1 & 2: 3.5" disks, TS-10/12, $39.95 each.
VFX Sets 1 & 2: 3.5" disks, EEPROMs, VFX/SD, SD-1, $39.95 each disk/$97.95 each EEPROM.

Time & Space
Analog to Digital & A2D2: audio CD, CD-ROM, PC .WAV, $99.95 CD-ROM/$49.95 audio CD.
Beats 'n' the Hood: audio CD, $99.95.
Crunchy Nut Drumloops: audio CD, $99.95.
Cuckooland: audio CD, $99.95.
Ethnic 2: audio CD, CD-ROM, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.99 audio CD.
Flamenco Sounds: audio CD, $99.95.
Funk Guitar Limited Edition: audio CD, CD-ROM, Akai, $99.95.
Ghost in the Machine: audio CD, $99.95.
Interface Dance: audio CD, $99.95.
Interface Guitar: audio CD, $99.95.
Jungle Warfare: audio CD, $99.95.
Junk Percussion: audio CD, $99.95.
Mo' Funky Elements: audio CD, CD-ROM, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Paul Hardcastle, The Wizard: audio CD, $49.95.
Phantom Horns: audio CD, $99.95.
Ross's Rising Funk: audio CD, $49.95.
That Jungle Flavor: audio CD, $99.95.
Zero-G Ambient 1 & 2: audio CD, CD-ROM, Akai, Roland, $149.95 CD-ROM/$99.95 audio CD.
Zero-G Datafile 1, 2, & 3: 3 audio CDs, CD-ROM, Akai, Roland, PC .WAV, $149.95 CD-ROM/$99.95 audio CDs.
Zero-G Ethnic: audio CD, CD-ROM, Akai, Roland, $149.95 CD-ROM/$99.95 audio CD.
Zero-G Funk Bass: audio CD, $99.95.
Zero-G Funk Guitar: audio CD, CD-ROM, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Zero-G Funky Elements: audio CD (incl. Mo' Funky Elements'), CD-ROM, Akai, Roland, SampleCell, $149.95 CD-ROM/$99.95 audio CD.
Zero-G Groove Construction: audio CD, CD-ROM, PC .WAV, $49.95 CD-ROM/$99.95 audio CD.
Zero-G Technotrance: audio CD, CD-ROM, Akai, SampleCell, Roland, PC .WAV, $149.95 CD-ROM/ $99.95 audio CD.
Zero-G VindaLoops 1: audio CD, $99.95.

Ubiquity Recordings
Boston Baked Beats: $12.99 audio CD/$9.99 vinyl LP.
Drum Crazy Series - Vols. 1-5: $12.99 audio CD/$9.99 vinyl LP.
Master Drummers 1 & 2 - Bernard Purdie: $12.99 audio CD/$9.99 vinyl LP.
Master Drummers 3 - Mike Clark: $12.99 audio CD/ $9.99 vinyl LP.

Ueberschall
Big Rooms: audio CD, $99.95.
Electro Shock 1 & 2: 2 CD-ROMs, Akai, $99.95.
F.A.S.T. Animation: audio CD, CD-ROM, Akai, $199.95 CD-ROM/$99.95 audio CD.
Loopmatic: mixed-mode CD-ROM/audio, Akai, $99.95.
Overdub: mixed-mode CD-ROM, 2 audio CDs, Akai, $99.95.
Special Sound Effects: audio CD, $99.95.
World Party: CD-ROM, Akai, $299.95.

WC Music Research
Clyde Stubblefield Funky Drummer: audio CD, $99.95.
Kickin' Jazz - Bernard Purdie: audio CD w/MIDI files, Mac, PC, $99.95.
Percussion Incognito: audio CD, $99.95.
Riddim on Fire - Sly & Robbie: audio CD w/MIDI files, Mac, PC, $99.95.
Sly Dunbar Upbeat: audio CD, $99.95.

W.D. Coakley
The Perfect Percussion Series Vol. 1: CD-ROM, SampleCell II, Kurzweil, Roland, Akai, E-mu, Ensoniq, $299.
The Perfect Piano Series Vol. 1: CD-ROM, SampleCell II, Kurzweil, Roland, Akai, E-mu, Ensoniq, $299.
The Perfect Piano Series Vol. 2: CD-ROM, SampleCell II, Kurzweil, Roland, Akai, E-mu, Ensoniq, $299 (Vol. 1 owners call for Vol. 2 discount).

Wine Country Productions
Oberheim OB Sounds: data cassettes, OB-X/Xa/8, $25 each.
Sequential Drumtraks: internal sound chips, Prophet-5/600/T8, Multitrak, $24.
Sequential Prophet-VS/Tom drum machine sounds: ROM cartridges, $79 each.
Split-8 Programs: data cassettes, Prophet-2000/2002, $25 each.
Studio 440 Sound Disks: disks, $4.95 each.

XLS Foods
Bass Appetiser & Main Course: audio CD, CD-ROM, Akai, SampleCell, $199.95 CD-ROM/$99.95 audio CD.

Yamaha
W7/W5 Sounds (Dancefloor & Tekkno, Film Compostion, Session Player, Top 40, Super Synth, Ambient & New Age, Analog): disk, $37.95 each.

Dreams do come true!

You've always known the features you've needed in a MIDI keyboard controller, but the high price-tags of feature-rich controllers have made owning one seem like an impossible dream. That is until now...Fatar introduces five controllers with the features you need at prices you can afford, starting as low as $209.95. The ST610/Plus with aftertouch, ST-610, ST-490/Plus, ST-49, and CMS-61 all have features you've dreamed of as well as some you probably haven't.

For instance, the CMS-61 (pictured) has an ergonomic design which allows it to fit comfortably in with your computer's set-up.* And all of these remarkable Fatar controllers are extremely user-friendly. You'll get more, but won't pay more for a Fatar. So stop in at you local dealer and try a new Fatar MIDI controller. Or send $2.00 for a full color catalog, or $5.00 for a CD-ROM interactive product demo, and see how Fatar can make your fantasy become a reality.

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*QWERTY keyboard and mouse not included.
CD-ROM demo is compatible for MAC and IBM

READER SERVICE NO. 199

Manufacturer contact list on page 157

What's a Vocoder and a "smart" Rotary Speaker effect doing in a studio processor? Sure, the new 1204 has plenty of spacious Hall, Room, Plate and Ambience Reverbs. Distinctive Chorus, Flanger, Gate, Delay and Pitch Shift effects (a total of 512 variations) with MIDI control and 100 memory locations for edited programs. Plus a front panel mic input for vocalists and DJs. But we also thought you'd want stuff no one else has. All for a really scary $249.

The Zoom Studio 1204 features 18-bit, 44.1 kHz digital audio for superior studio performance.

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READER SERVICE NO. 200

Quintessential

The Denny Jaeger Private Collection

A comprehensive collection of high power, high utility sounds, many of which were created for 24 bit architecture, featuring gorgeous keyboard pads, extremely powerful and flexible orchestral string stabs, lyrical English horn and bassoon, punchy trombones, incredibly unique vocal sounds, palettes of instruments never heard before, one of a kind musical sound effects with immense weight and power.

"A wonderful collection of innovative sounds, I especially like the keyboard pads and orchestral patches"
—Mark Isham (Film score credits include: A River Runs Through it, Nell, and Quiz Show)
"...Prepared with care and eminently usable...gives you unprecedented control..."
★★★★★
—Jim Aikin and Mark Vale, Keyboard Review, September 1996

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Voices of Native America

Voices of Native America contains hundreds of vocal, drum, flute and various other indigenous instruments and performances. The Native flute, drum, and instrumental samples are performed by Emmy-nominated Douglas Spotted Eagle, with vocal samples from the Lokotah, Navajo, Crow, Shoshone-Bannock, Hopi, Apache and Nez Perce Nations. Meticulously recorded and produced by Q Up Arts creative director Doug Morton.

Now Available in Roland, Akai and K2000 Formats!
CD-Audio: $99/CD-ROM: $299

"These sounds are extremely powerful and punchy. They are usable in many situations."
—Peter Buffett (Composer, 500 Nations/Dances With Wolves/The Scarlet Letter)

"An example to all who produce sampling products...This disc is a treasure"
—Jim Aikin, Keyboard Magazine.
Triple★★★★★ Keyboard Magazine Review, Sept. 96

Heavy Guitars

The most ruthless collection of guitar samples ever assembled on this planet. Leads, mutes, scrapes, scratches, power chords, slides, feedback, harmonics and more. Insanely Produced by Reek Havok and Sounds Amazing. All samples processed through TC Electronics M5000 for maximum punch.

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"...Heavy Guitars will give you some screamin" lead guitar tones and power chords. Suitable for crafting six-string studio illusions."
—Jim Aikin, Keyboard Magazine. Keyboard Magazine Review, Oct. 96

Steve Gadd DrumScores™

You've been listening to Steve Gadd for years! His credits include: Steely Dan "Aja" & "Gaucho," Paul Simon "Graceland" & "Rhythm of the Saints," David Sanborn "Hideaway" Stuff, Al Jarreau "Tenderness," Eric Clapton touring drummer, Joe Sample, Bob James, Chick Corea, Brecker Brothers. Steve Gadd DrumScores™ is now available! Full song length grooves/loops, and samples of two kits with sticks and brushes!

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ASR-10 CD-ROM $249. PC .WAV version: $149

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—Marcus Miller (Producer: Miles Davis, Luther Vandross, New solo album"Tales")

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Dance 2000	$129
Orchestral Vol 3	$89
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Classics Vol 7	$89
Producers Series Vol 1	$229
Producers Series Vol 2	$229

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Philip Wolfe's Rock Keyboards	CD-ROM: $149
Greytsounds Volume 1	CD-ROM: $149
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Philip Wolfe and David Crozier's Saxes	CD-ROM: $149
Classic Keys	CD-AUDIO: $99, CD-ROM: $149

Also in the Q Up Library:

Einstein
AKAI CD-ROM Only $149!

Orient X-Press
Turkish Instruments & Rhythms
CD-Audio $99

Q Up Combo Vol. 1
CD-Audio/CD-ROM Mixed-Mode: $89

Johnny C's Vintage Snares
CD-Audio: $99; Akai & E-MU CD-ROM: $199

Charlie Morgan Master Drums 1 & 2
CD-Audio: $99; CD-ROM: $199
Akai/SampleCell (Per Volume)

Sabian Cymbal Library
2 CD-Audio Disk Set: $99;

Sonic Images & Master Studio Collection Vol.1 & Vol. 2
CD-ROMs Now Only $89!

Tonal Textures by David Torn
CD-Audio: $99; CD-ROM: $199

Psychic Horns by Jason Miles
Akai Mixed-Mode: $99;
EIII CD-ROM: $129;
K2000 CD-ROM: $129

Heavy Hitters Greatest Hits
CD-Audio: $99; CD-ROM: $199 All sampler formats

Trails and Reflections
CD-Audio: $79

The World
CD-ROM: $199 Akai, K2000 and SampleCell

Twiddly.Bits
Master Series: John "Rabbit" Bundrick
Rock & Country Piano Sequences: $39.95
"Twiddly.Beats" Brazilian rhythms.
Each: $34.95 (Vol 2 Special price: $29.95)
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Volume Two, Gate Effects
Volume Three, Acoustic & Electric Guitar
Volume Four, Drums & Percussion
Volume Five, Country
Vol. Six: Funk

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buyer's guide

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(KEY)

(a) suggested retail price
(b) number of inputs
(c) number of inputs w/ separate controls
(d) XLR inputs
(e) EQ type/global or per channel
(f) number & size of speakers
(g) amp wattage
(h) external speaker output
(i) weight in pounds.

KEYBOARD COMBO AMPS

Whether it's a lack of adequate venues, guitar-dominated popular music styles, or too little inspiration, there simply aren't enough keyboard players out there performing live with bands. What could be stopping many of you from getting out there is the sheer amount of gear that you have to pack up and take to the gig. Here's a suggestion: Pare down your setup.

A good place to start is with your sound system. If convenience and portability are your goals, think "self-contained keyboard combo amp."

Decent keyboard amplification will provide a two- or three-way speaker system and loads of pure power. Obviously, the more watts you have at your disposal, the louder you can play without distorting the sound. All of the amp manufacturers except one provided us with their products' power ratings; Tony Barbetta declined because he's in the process of increasing the power in his amps and prefers to verify the numbers before making them public knowledge.

Depending on your setup, you may need a combo amp with multiple inputs — say, four or more. Some amps provide separate input channels with their own independent controls.

To create the best sound, you need to be able to adjust the equalization. Most keyboard amps provide global EQ that affects all input devices; the better ones have independent EQ controls for separate inputs. In many cases, you get three-band EQ. Less expensive amps only provide two-band, which won't do if you're really particular about the sound. Really good amps have four bands or perhaps even multi-band graphic EQ.

If you intend to use your keyboard amp in practice situations where you don't want to disturb others, a headphone jack can be an important feature. It will also be handy if you want to check your tuning or patches onstage without bothering others. Most amps shut down their speakers when you plug in headphones. —*Mark Vail*

Barbetta

Sona Pro-Combo 22c: (a) $749 (b) 5 (c) 5 (d) yes (mic level) (e) 3-band/global (f) 12" woofer, 3" x 7" tweeter (g) ??? (h) no (i) 32.

Sona Pro-Combo 31c: (a) $849 (b) 5 (c) 5 (d) yes (e) 3-band/global (f) two 8" woofers, 5" horn tweeter (g) ??? (h) no (i) 34.

Sona Pro-Combo 32c: (a) $899 (b) 5 (c) 5 (d) 1 (e) 3-band/global (f) 15" woofer, 3" x 7" tweeter (g) ??? (h) no (i) 41.

Sona Pro-Combo 41c: (a) $1,099 (b) 5 (c) 5 (d) yes (e) 3-band/global (f) two 10" woofers, 5" tweeter (g) ??? (h) no (i) 44.

Centaur Systems

A440 Keyboard PA: (a) $550 (b) 6 (c) 2 (d) yes (e) 3-band/global (f) 10" woofer, one tweeter (g) 60 (h) no (i) 29.

K1204 Keyboard PA: (a) $580 (b) 3 (c) 2 (d) yes (e) 3-band/global (f) 12" woofer, one tweeter (g) 60 (h) no (line out, effects loop) (i) 35.

K1204V Keyboard PA: (a) $550 (b) 3 (c) 2 (d) yes (e) 3-band/global (f) 12" woofer, one tweeter (g) 60 (h) no (line out, effects loop) (i) 34. (Identical to the K1204 except that the K1204V is covered in vinyl instead of carpet, and has a cloth grill instead of metal.)

K1504 Keyboard PA: (a) $620 (b) 3 (c) 2 (d) yes (e) 3-band/global (f) 15" woofer, two tweeters (g) 60 (h) no (line out, effects loop) (i) 45.

K1523 Keyboard PA: (a) $700 (b) 3 (c) 2 (d) yes (e) 3-band/global (f) 15" woofer, one tweeter, one horn (g) 125 (h) no (line out, effects loop) (i) 50.

K1523L Keyboard PA: (a) $750 (b) 3 (c) 2 (d) yes (e) 3-band/global (f) 15" woofer, one tweeter, one horn (g) 125 (h) no (line out, effects loop) (i) 60. (Offers a bigger cabinet and better bass response than the K1523.)

Crate

KX15: (a) $150 (b) 2 (c) 2 (d) no (e) 4-band/global (f) 8" woofer, one tweeter (g) 15 (h) yes (plus headphone jack) (i) 20.

KX50: (a) $350 (b) 2 (c) 2 (d) no (e) 3-band/global (f) 12" woofer, one tweeter (g) 50 (h) no (line-level & headphone outputs) (i) 45.

KX80: (a) $500 (b) 3 (c) 3 (d) no (e) 4-band/global (f) 15" woofer, one horn (g) 80 (h) no (line-level and headphone outputs) (i) 65.

KX160: (a) $850 (b) 4 (c) 4 (d) yes (e) 7-band graphic global & 2-band per channel (f) 15" woofer, one horn (g) 220 (h) yes (i) 80.

Fender Musical Instruments

KXR-60: (a) $410 (b) 2 (c) 2 (d) no (e) ???/global (f) 12" woofer, piezoelectric HF horn (g) 50 (h) no (i) 52.

KXR-100: (a) $510 (b) 4 (c) 3 (d) yes (e) ???/global (f) 15" woofer, dual piezo horn (g) 90 (h) no (i) 69.

KXR-200: (a) $800 (b) 5 (c) 4 (d) yes (e) ???/per channel (f) 15" woofer, dual piezo horn (g) 200 (h) no (i) 90.

JBL Professional

Eon 15PAK: (a) $999 (b) 3 (c) 3 (d) 1, mic/line switchable (e) 4-band peaking/shelving/global (f) 15" woofer, 1-3/4" HF compression driver (g) 130 LF, 50 HF (biamped w/ built-in active crossover) (h) yes (1/4" unbalanced line out) (i) 46.

Eon Power10: (a) $599 (b) 1 (c) 1 (d) 1, mic/line switchable, balanced (e) none (f) 10" woofer, 1" HF compression driver (g) 60 LF, 25 HF (biamped w/ built-in active crossover) (h) yes (i) 28.

Eon Power15: (a) $749 (b) 1 (c) 1 (d) 1 mic/line switchable, balanced (e) none (f) 15" woofer, 1-3/4" HF compression driver (g) 130 LF, 50 HF (biamped w/ built-in active crossover) (h) yes (XLR balanced line out) (i) 42.

Motion Sound

KBD-3D: (a) $1,299 (b) 4 (c) 2 rotary, 2 stereo (d) no (e) global: bass/mid/treble/stereo enhance; rotary: contour Pro-3/147 (f) two 10", two piezo, rotating horn driver (g) 60/60/30 (h) yes (subwoofer) (i) 62. (Contains components from Motion Sound Pro-3 Leslie simulator.)

Peavey Electronics

KB15: (a) $139.99 (b) 2 (c) 2 (d) no (e) 3-band/global (f) 8" (g) 15 (h) no (i) 15.

KB/A 60: (a) $379.99 (b) ??? (c) 2 (high- & low-gain per channel) (d) no (e) 4-band/global (f) 12" coax (g) 50 (h) no (i) 46-1/2.

KB/A 100: (a) $439.99 (b) 3 (c) 3 (d) yes (e) 4-band/global (f) 15" woofer, one tweeter (g) 65 (h) no (i) 57.

KB/A 300: (a) $699.99 (b) 4 (c) 4 (d) yes (e) 4-band/per channel (f) 15" woofer, one tweeter (g) 150 (h) no (i) 86-1/2. ►

Manufacturer contact list on page 157

Roland
KC-300: (a) $599 (b) 6 (c) 4 (d) no (e) 2-band/global (f) 12" woofer, compression horn driver (g) 100 (h) yes (i) 38 lbs. 10 oz..
KC-500: (a) $799 (b) 9 (c) 4 (d) no (e) 3-band/global (f) 15" woofer, compression horn driver (g) 150 (h) yes (i) 69 lbs. 8 oz.

Samson
KM140: (a) $599.99 (b) 4 (c) 4 (d) yes (2) (e) ???/global (f) 15" woofer, one dome tweeter (g) 140 (h) yes (i) 69.

Viscount
SP-150: (a) $1,299 (b) 8 (c) 8 (d) yes (4) (e) 3-band on 4 channels (f) 12" woofer, 2-1/2" tweeter (g) 160 (h) yes (i) 66.

Yorkville Sound
50K: (a) $369 (b) 5 (c) 2 (d) 1 (e) 2-band/global (f) 10" woofer, one tweeter (g) 50 (h) no (i) 31.
50W: (a) $399 (b) 5 (c) 2 (d) 1 (e) 2-band/global (f) 10" woofer, one tweeter (g) 50 (h) no (i) 35.
100K: (a) $579 (b) 5 (c) 3 (d) 1 (e) 2-band/global (f) 12" woofer, one horn (g) 100 (h) no (i) 49.
100W: (a) $519 (b) 5 (c) 2 (d) 1 (e) 2-band/global (f) 12" woofer, one horn (g) 100 (h) no (i) 51.
Bloc-100K: (a) $689 (b) 3 (c) 3 (d) no (e) 3-band/global, 3-band on channel 3 (f) 15" woofer, one tweeter (g) 100 (h) no (i) 57.
200K: (a) $699 (b) 7 (c) 4 w/ volume controls, 3 w/ sends (d) yes (2) (e) bass & treble on channels 1 & 2 (f) 15" woofer, one horn (g) 200 (h) yes (i) 57.
300K: (a) $1,149 (b) 10 (c) 5 (d) yes (2) (e) 2-band/per channel (f) two 10" woofers, two horns (stereo) (g) 150 per channel (stereo) (h) no (i) 75.

STANDS, CASES, BAGS

Looking for something in which to support or carry your current batch of gear or the new goodies you plan to buy? Well, that's what you'll find below — a list of basic essentials such as keyboard stands, cases, and gig bags. We've even included stuff like keyboard covers and benches; but to keep the list at a reasonable length, we had to draw the line at racks, microphone stands, and music stands (unless they're part of a keyboard stand). The information — brief product descriptions and retail prices (or price ranges) — is arranged alphabetically by manufacturer. A couple of manufacturers failed to send us information on their product lines, in spite of repeated requests, so we were unable to include them. Still, there's plenty of information here to help you compare what you're looking at with what else you might want to look at. —*Debbie Greenberg*

BCK/Forefront
Anti-Static Keyboard Covers: nine models fit all major brands of keyboards; see-thru translucent vinyl to see keyboard status lights; protects against liquid, dust, dirt, and static electricity, $12.50–$24.50.

Calzone Case Company
Universal LD-ATA Keyboard Case: 4114, 42" x 14" x 4.5"; will fit Casio VZ-1, CZ-1, FZ-1, Ensoniq ESQ-1, EPS, ASR-10, SQ-80, TS-10, Kawai K3, K4, K5, Korg M1, 01/Wfd, WS, X3, i3, Kurzweil K2000, Roland JV-35, JV-80, JV-50, D-50, E-20, W-30, $349.
Universal LD-ATA Keyboard Case: 5014, 49" x 14" x 4.5"; will fit Alesis Quadrasynth, E-mu Emax, Ensoniq KS-32, TS-12, Korg 01/W Pro, T2, Kurzweil K1000, Roland RD-200, JX-10, Yamaha CVP-3, CVP-5, $375.
Ensoniq KS-32 LD-ATA: 1/4" ply, black ABS, recessed hardware, $474.
Kurzweil PC-88 Case: 1/4" ply, black ABS, recessed hardware, $556.

Cellini Cases
Flight Cases: exact to your specs, $125 and up.

Discount Distributors
Hybrid Series: medium-duty line for keyboards, amps, and mixers; custom sizes available, 61-note keyboard cases starting at $126; Mackie 24 x 4 case: $180.
Roadie Series: ATA cases in 1/2", 3/8", and 1/4" plywood for keyboards, amps, and mixers; specializes in custom cases, 61-note keyboard cases starting at $164; 24-channel mixer cases starting at $240.

Jan-Al Innerprizes
DAW Digital Audio Workstation: shockmount rack-style design; designated compartments for hard drives, keyboards, CPU, and monitors, $800.
DAW-HD: customized foam-lined rackmount shell for hard drives, CD-ROM, and I/O units, $120 and up.

Korg USA
SCX5 Case: soft case for Korg X5, $40.
SCP Case: soft case for Korg Prophecy, $40.
SPC3 Case: soft case for Korg X3, 01/Wfd, i3, M1, $95.
SPC2 Case: soft case for Korg X2, 01/W Pro, i2, $115.
SCK Case: soft case for Korg M1, T3, 01/W, 01/Wfd, $130.
PC500 Bench: with compartment for C15S, XC Series, $110.
PC500B Bench: with compartment for C303/505, $110.

Kurzweil
SBC-1 Case: soft case for Kurzweil K2000, $129.95.
SBC-88 Case: soft case for Kurzweil PC88, $129.95.
HSC-88 Case: hard case for Kurzweil PC88, $245.
HSC-1 Case: hard case for Kurzweil K2000, $275.
HSC-25 Case: hard case for Kurzweil K2500, $402.
HSC-25X Case: hard case for Kurzweil K2500X, $440.

The Le Cover Co.
Regency Covers: tailor-fitted dust covers for synths and studio equipment; lightweight nylon material, waterproof, choice of colors, $9.95 and up.
LeGrande Covers: keyboard cordura nylon amp covers; padding and other options, urethane coated, waterproof; roadworthy, $19.95 and up.

The Music People!
On Stage Stands Double X (KS9191) Stand: easy set up/tear down, easy storage, heavy/stable, $64.95.
Invisible Lightnin': 125-lb. capacity, quick setup, 17 different heights (22"-36"), $79.
Invisible System One Stand: 250 lbs.+ capacity, very stable, two tiers, $156.

Mutec
Replacement AC Adapters: for all lines of keyboard and musical electronics, $12–$25.

Omnirax
ProStation Jr. M/C: six-space riser bridge; one lower bay with six rack spaces and shelf; ergonomic design; heavy-duty casters, $559.95.
ProStation M/C: eight-space riser bridge for additional rack-mount modules, video monitor, and near-field monitors; two lower rack bays, one with 12 rack spaces and one with six spaces, sliding shelf for computer keyboard; ergonomic design; heavy-duty casters, $749.95.
MxStation 02R: ergonomically designed for Yamaha 02R and peripherals, 42 rack spaces, desk surface, padded wrist rest, $1,199.95.
MixStation MAK 24•8: ergonomically designed for Mackie 24•8 and peripherals, 42 rack spaces, desk surface, padded wrist rest, $1,199.95.
MixStation MAK 32•8: ergonomically designed for Mackie 32•8 and peripherals, 42 rack spaces, desk surface, padded wrist rest, $1,249.95.

Peavey Electronics
Black Keyboard X-Stand: quick-release knob for one-handed operation, durable black powder-coat finish, heavy rubber feet for stability and skid resistance, $49.99.
Leatherlike Keyboard Bags: heavy, durable leatherlike material, vapor flap under zipper with moisture barrier construction; small 43" x 15" x 6" and large 54" x 15" x 6", small: $85.99; large: $89.99.

Quik Lok
BS-619: universal amp/speaker cabinet/mixer/keyboard stand, weight capable to 180 lbs., $89.95.
QL-609: heavy-duty keyboard X stand with "hands-free" Quik-adjust locking mechanism, $69.95.
QL-622: heavy-duty two-tier keyboard stand, fully adjustable upper tiers, single-braced, $109.95.
QL-623: double-braced, three-tier keyboard stand, fully adjustable; weight capable to 350 lbs., $199.95.
QL-642: two-tier keyboard stand, fully adjustable, double-braced; weight capable to 350 lbs., $159.95.
QL-645: keyboard stand, lightweight, single-tier X stand, $39.95.
QL-646: double-braced, single-tier keyboard

Manufacturer contact list on page 157

ALESIS

The Advantage is the POWER

The Power To Perform

The Alesis **QS7™ 64 Voice 76 Key Expandable Synthesizer** is a powerful instrument designed for exciting, dynamic live keyboard performances. You'll appreciate its 76-note semi-weighted keyboard with velocity, release velocity and aftertouch. Its four assignable control sliders, pitch and mod wheels, and two assignable pedal inputs (plus sustain pedal), give you expressive control over every nuance of your music. And its advanced Modulation Matrix lets you assign almost any controller to any target parameter, making the QS7 a powerhouse on any stage.

The Power To Create

In your studio, the QS7 becomes a complete MIDI production system. Create fat chords and thick layers with its true 64 voice polyphony. Utilize its massive sound library with thousands of unique, realistic programs and multitimbral mixes. Add four discrete multieffects with built-in reverb, delay, chorus, lezlie, overdrive and more.

Sequence directly into your Mac™ or PC with the QS7's high-speed serial interface, or record direct to ADAT® with its innovative Optical Digital Output. Expand your sound arsenal to up to 32MB at once with two PCMCIA card slots. And take advantage of sequencing, sample transfer, synth editing and much more with the QS7's free CD-ROM.

A keyboard with this much power should cost megabucks, but the QS7's advanced performance and creative tools are incredibly affordable. The power of the QS7 is at your fingertips... experience it at your Alesis Dealer today.

QS7™

64 VOICE EXPANDABLE MASTER SYNTHESIZER

READER SERVICE NO. 152

Alesis Corporation 3630 Holdrege Avenue Los Angeles CA 90016 310-841-2272 alecorp@alesis1.usa.com

For more information about the QS7, visit your Authorized Alesis Dealer or call 310-841-2272.

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ALESIS

stand, fully adjustable; weight capacity to 350 lbs., $89.95.
QL-647: lightweight, single-braced keyboard stand, $54.95.
QL-689: two-tier column keyboard stand, 49.5" high, $149.95; 55.9" (QL-690), $159.95.
QL-695: transformer two-tier keyboard stand, height- and width-adjustable, $189.95; three-tier (QL-699), $219.95.
RS-959: keyboard/equipment stand, with angle-adjustable eight-space rack stand, $179.95.
SL-100: one-tier slant keyboard stand, fully adjustable; sleek modern styling; full adjustability and portability, $129.95; two-tier (SL-200), $179.95.
X-200: single-tier X keyboard stand, lightweight, with cross-bar height adjustment instead of Quik Lok locking mechanism, $44.95.
WS-500: workstation, versatility for accommodating complex electronic musical equipment arrangements, $599.95.
WS-550: heavy-duty utility stand, for heavy mixing consoles and keyboards; fully height-, width-, and angle-adjustable; weight capable to 750 lbs., $139.95.
WS-560: build-on basic workstation unit, includes rear column and WS-550 base unit; shelves and tiers optional, $239.95.
Z-10: lightweight Z-style stand, for lightweight consumer keyboards, $39.95.
Z-715: fixed-height Z-style stand, 27-1/2"; weight capable to 250 lbs., $89.95.
Z-716: adjustable-height Z-style stand, $119.95.
Z-722: adjustable-height, medium-duty Z-style stand, weight capable to 250 lbs., $149.95; longer width (Z-722L), $159.95.
Z-725: two-tier Z-style stand, Z-715 base with fully adjustable second tier, $169.95.
Z-726: fully-adjustable, two-tier, Z-style stand, $219.95.
QL-677: multi-purpose, double X-braced utility table with solid metal top, $79.95.
Z-200BK: laser computer workstation furniture, straight module, dual shelf, black frame, dove gray desk top; gray frame available (Z-200GY), $319.95.
Z-700LBK & Z-700RBK: laser computer workstation furniture, left- and right-angle modules; gray frames available (Z-700LGY, Z-700RGY), $349.95.
BX-10: economy keyboard bench, five height positions, $44.95.
BX-701: fixed-position keyboard bench, $54.95.
BX-716: fully adjustable keyboard bench, has improved height adjustment mechanism, $79.95; with extra padded bench (BX-718), $99.95.
PB-100: piano-style bench, heavy-duty steel frame, $79.95; with music compartment (PB-200), $109.95.
XB-207: bench/stand combo gift set, includes BX-10 bench and X-100 X stand, $99.95.

Rock N' Roller
Supercart Hand Trucks: available in three sizes; load capabilities to 500 lbs., $139.95–$199.95.

Rok Sak
Soft Keyboard and Utility Cases: large selection of off-the-shelf, custom-fit keyboard bags; wide selection of utility and rack cases, attaches, and anti-static, custom-fit keyboard covers, $11.95–$99.95.

SKB
ATA Equipment Cases: SKB-1713 Utility equipment case, SKB-2416 Jumbo equipment case, SKB-1714 Drum/Seq/Sampler case, $159.95 and up.
SKB19-P12 Pop-Up Mixer Case: internal frame with heavy-duty hinges for built-in angle adjustment feature, $249.95.
ATA Keyboard Cases: 61-, 76-, and 88-note, polyethylene puzzle foam interior for custom fit, available with or without wheels, $299.95 and up.

Star Case Mfg. Co.
Star Light: recessed hardware and surface-mount hardware versions; half the weight of ATA cases; ball corners; economical, $150 and up for recessed; $130 for surface-mount (depends on payload; custom-designed).
ATA Star (1/4" or 3/8"): full ATA compliance, heavy-duty construction, fiberglass finish, recessed hardware fittings, $175 and up (depends on payload; custom-designed).
Ultra Star: rigid 1/2" construction case, $200 and up (depends on keyboard or component package; custom-designed).

TNA Case Co.
Musicians Series Flight Cases: medium-duty surface-mounted hardware, 1/2" foam-lined; custom manufactured to any specifications, $75 and up.
Professional Series Flight Cases: heavy-duty surface-mounted hardware, 1" foam-lined, racks available; custom manufactured to any specifications, $125 and up.
Touring Series Flight Cases: recessed hardware, body thru-riveted as necessary, foam-lined as necessary, racks available; custom-manufactured to any specifications, $150 and up.

Tuki Covers & Bags
Prosoft Covers: custom protective covers for keyboards, mixers, racks, stands, amplifiers, and speaker cabinets; durable cordura nylon or economy vinyl, $15-$99.
Prosoft Bags: small, zippered carrying bags for small keyboards, drum machines, pedal boards, mixers, etc., $49-$75.

Ultimate Support Systems
IQ1000 and IQ2000: single-brace and double-brace X-stands with memory lock; offset legs for extra leg room and pedals; cam-style end caps for stability on uneven surfaces; height: 26"-37"; load capacity of 150 lbs., $50 (IQ1000) and $70 (IQ2000).
Z-28: sit-down-height keyboard stand made of high-performance resin; three-piece construction requires no tools for set up or tear down; height: 28", weight: 8 lbs; load capacity of 75 lbs., $58.
Symphony: sit-down-height keyboard stand made of high-performance resin; for home, studio, or stage; headphone hooks, music holder, and disk tray; height: 26", weight: 9 lbs; load capacity of 75 lbs., $116.
Deltex: two-tier column keyboard stand; easily removable tiers and legs; load capacity of 50 lbs. per tier, 100 lbs. total, $148.
Apex: two-tier column keyboard stand; tribars and legs fit inside stand to become its own carrying case; accessories can make three-tier stand; load capacity of 125 lbs. per tier and 220 lbs. total, $268.
A-frames, two- and three-tier: modular A-frame packages include tote bag; design allows easy tilt and angle of instruments, back legs can be positioned to optimize studio space; shelves, rack rails, support bars, and mic mounts available separately, $216-$316.
Bench: portable, lightweight, sturdy; made of high performance resin, $53.
Studio 26 Organizer: modular-design workstation; large tabletop working surface; center tier and two half-tiers are angle- and tile-adjustable; work surface: 16" x 35-1/2"; adjustable height: 27-1/2" to 32"; load capacity of 150 lbs. total distributed, $268.
Studio 36 Organizer: modular-design workstation; acrylic work surface: 16" x 18", a 42" tier, and one 15" half-tier; load capacity of 250 lbs. total distributed, $322.

Viking Cases
Viking ATA Keyboard Cases: recessed heavy-duty hardware, lined with polyester, $100–$400.
Viking Norseman Keyboard Cases: non-recessed (surface-mounted), heavy-duty hardware, lined with polyester foam, prices are 10% less than ATA.
Viking Carrylike Keyboard Cases: 1/8" ABS semi-molded construction, surface-mounted hardware, lined with polyester foam, prices are 10% less than ATA.
Viking Crosstown Keyboard Cases: 1/2" furniture-grade plywood, ozite covering, recessed or surface-mounted hardware, prices are 40% less than ATA.

Walkabout
The Walkabout: tiered MIDI keyboard carrier, $395.

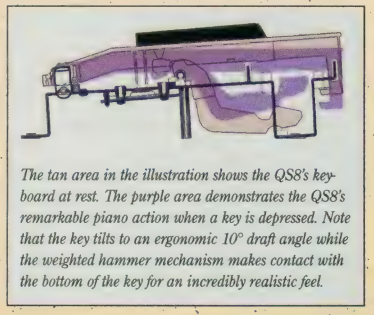
Yamaha Support Products
Standtastic KTB1 Keyboard Stand: fits most keyboards; black matte finish, tubular-steel construction, steel cross bracing, $39.95.
Standtastic SBC1 Keyboard Bench: black matte finish, tubular-steel construction, steel cross bracing, padded seat, $44.95.
Standtastic Wall Mount Stands: saves floor space, flexibility in design, sturdy; accessories: shelves; vertical frames, accommodates one to four keyboards, $52.95/pr.; Pro Tier Kit for keyboards deeper than 14", adjustable angle, $67.50/pr.; 30" x 12" and 48" x 24" solid shelves, $39.95 and $87.95.
LG100 Keyboard Stand: heavy-duty steel stand, folding chrome legs, adjustable height (from 26-1/2" to 31-1/2") and length (32-1/2" to 52-1/2), $199.95.
Standtastic Pro Stands: lightweight aluminum with steel stress points, no bounce, 100 lbs. weight capacity per tier, adjustable height, width, and depth; accessories: mic boom, rackmount kits, shelves, 48" one-tier: $174.95; 48" two-tier: $224.95; 60" one-tier:

Manufacturer contact list on page 157

ALESIS

The Difference is The Feel

You don't buy an 88-key keyboard because of a spec sheet, feature list, or any number of bells and whistles. 88-key keyboards are for serious players. Players who require an instrument that feels as good as it sounds, with expressiveness that will be reflected in every brilliant performance. So, when you go to your Alesis Dealer to play the new **QS8™ 64 Voice 88 Key Expandable Master Synthesizer**, the first thing you'll notice is its full-sized, weighted, hammer-action keyboard...perhaps the most piano-realistic ever implemented in a synthesizer.



The tan area in the illustration shows the QS8's keyboard at rest. The purple area demonstrates the QS8's remarkable piano action when a key is depressed. Note that the key tilts to an ergonomic 10° draft angle while the weighted hammer mechanism makes contact with the bottom of the key for an incredibly realistic feel.

The QS8 also contains an extremely powerful synth engine. With 64 voices of polyphony, thousands of authentic acoustic sounds (including our acclaimed Stereo Grand Piano), dynamic synth textures, and built-in Alesis four-bus effects, you get everything you need for a complete MIDI composition system. We even include a CD-ROM with all the creative software you could want—sequencers, editor/librarians, sample editors and more. Two PCMCIA card slots add the ability to expand your sound library to 32 MB, or even to store your own samples for instant recall. Use its ADAT® Optical Digital Output for direct digital recording and its high-speed serial computer interface to make QS8 the center of your MIDI production and recording studio.

With its realistic feel and advanced synth features, you might be surprised to learn that the QS8 is the most affordable fully weighted 88-note synthesizer available. Get your hands on a QS8 at your Alesis dealer today.

QS8™

64 VOICE 88 KEY EXPANDABLE MASTER SYNTHESIZER

READER SERVICE NO. 153

ALESIS

Alesis Corporation 3630 Holdrege Avenue Los Angeles CA 90016 310-841-2272 alecorp@alesis1.usa.com

For more information about the QS8, visit your Authorized Alesis Dealer or call 310-841-2272.

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$184.95; 60" two-tier: $234.95; three-tier: $284.95; four-tier: $334.95.

Standtastic P-10 Pedestal Stand: contemporary furniture-style base stand which gives keyboards a digital piano appearance, $239.

Pro Series Keyboard Bags: Tuff Cote material, accessory pocket with zippered closure for pedals and cables, 3/4" soft foam padding, shoulder strap, and wrap-around handles, 41" x 19": $55.99; 45" x 20": $59.99; 48" x 24": $65.99; 48" x 21": $79.99; 56" x 23": $75.99.

Super Pro Series Keyboard Bags: Tuff Cote material, 2" foam padding, heavy-duty double zippers for use with padlock, twin strapping for added strength, two large pockets, leather handle, 42-1/2" length: $159.99; 50-3/4" length: $199.99.

Stand Bags: short, $24.95; tall, $25.95.

Rackmount Kit: attaches to Standtastic stands for additional security, single-space: $24.95; ten-space: $69.95.

Utility Shelves: for keyboards, computers, sheet music, etc.; lightweight; fits all manufacturers' stands, 36": $26.95; 48": $29.95.

MIDI Desk: fits Standtastic Pro stands; two shelves, security rails for stability, adjustable-height shelf, $331.50.

Yorkville Sound

IKS-X: single-tier X-style keyboard stand, $42.50.

KBS/1: single-tier X-style heavy-duty keyboard stand, $54.

KS/N: single-tier fixed-height folding mixer stand, $62.

PB-1: folding padded piano bench, $75.

24/KS: single-tier keyboard/mixer stand, adjustable height and angle, $95.

Dear Santa,
For Christmas I want some really cool stands...stands that won't fall apart before May, stands that have features I can actually use.
Here's a picture of what I want.
Thanks for thinking of me...
oh by the way, Merry Christmas!

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READER SERVICE NO. 204

MISCELLANEOUS HARDWARE

What is miscellaneous hardware? For a while, we weren't sure ourselves, but we've narrowed down the scope to filters, power conditioners, footswitches and CV pedals, Theremins, non-MIDI processors and specialized effects, and other fun things that are difficult to categorize. No head demagnitizers or D.I. boxes, in other words. If you've got special hardware needs, you may want to do some window shopping here. *—Kylē Swenson*

Aardvark

AardScape: analog processor; three controls to optimize warmth, $595 mono, $1,095 stereo.

Analogue Systems

FB3 MK2 Filter Bank: 19" rack-mount filter bank; lowpass, highpass, bandpass, notch outputs with option of 1, 2, or 3 filters; CV in, LFO out, £325.

Big Briar

Etherwave Theremin: 5-octave pitch range; requires external speaker and microphone stand; includes instuctional videotape and audio CD, $394, or do-it-yourself kit, $229.

Series 91 Theremin: 5-octave pitch range; four timbres; onboard amp/speaker; line-level output; speaker output; control-voltage output; three-conductor power line receptacle, $2,500.

dbx

120XP Subharmonic Synthesizer: waveform modeled synthesis; individual control for two ranges of subharmonics level; low-frequency boost; separate subwoofer output level, $299.95.

115 Power Light Module: rack-mount unit includes eight switched outlets on the rear panel and two retractable light tubes on the front; 15-amp capacity; standard 1U rack design; spike, surge, and RF protection; main power switch, light switch, light-dimmer control, $159.95.

DigiTech

PLM82: eight-outlet power conditioner suppresses power surges and filters out RF noise; light module with dim control knobs illuminates rack, $159.95.

DigiTech/DOD Electronics

FS300: three-position foot switch, $49.95.

DOD Electronics

FX 17: wah-wah, 0 to +5 volt controller, and volume pedal, $129.95.

828 II: eight-outlet power conditioner suppresses power surges and filters out RF noise; light module with dim control knobs illuminates rack, $159.95.

Ensoniq

CVP-1: control-voltage pedal can be used as a modulator as well as a volume pedal, $29.95.

SW-10: double foot switch; left and right switches independently programmable, $49.95.

Fender

'63 Reverb: replica of original 1963 tube reverb unit; dwells, mixes, and tones controls, $469.99.

Manufacturer contact list on page 157

Furman Sound

AR-1215 AC Line Voltage Regulator: eight outlets on back panel, one on front; single rack space; 15-amp capacity; 10-LED bar-graph input voltage meter; extreme voltage shutdown circuit with indicator LED; output in regulation indicator, $599.

AR-1220 AC Line Voltage Regulator: eight outlets on back panel, one on front; double rack space; 20-amp capacity; 10-LED bar-graph input voltage meter; extreme voltage shutdown circuit with indicator LED; output in regulation indicator, $899.

AC Line Voltage Regulator: 12 20A outlets on back panel, plus two 15A outlets on front; 30-amp capacity handled through a twist-lock input connector; adjustable rear rack ears available for secure rack mounting; 21-LED bar-graph meters for input voltage and output current; spike and surge suppression; 3-LED output in regulation indicator, $2,295.

IT-1220 Balanced Power Isolation Transformer: 20-amp capacity; 12 outlets on back panel, two on front; for applications in ultra-low-noise installations, $1,479.

PL-8 Power Conditioner/Light Module: eight outlets on back panel; 15-amp capacity; two slide-out, swiveling rack lights with dimmer control and separate switch; triple-mode varistor spike and surge protection and RFI filtering, $159.

PL-Plus Enhanced Power Conditioner/Light Module: same as PL-8, plus line voltage monitor reading 90 to 128 voltage; improved RFI filtering with a high attenuation multi-stage filter; 10' power cord, $229.

PM-8 Power Conditioner/Monitor: eight outlets on back panel, one front-panel unswitched outlet; 15-amp capacity; 10' power cord; AC voltmeter (90-135V); RMS-reading AC anmeter (0-20A), $199.

Pro-Series Power Conditioners: 20-amp capacity/2,400 watts; PM-PRO, AC voltmeter and RMS-reading AC anmeter, $359; PL-PRO, same features as PM-PRO and includes slide-out rack lights, $399; PS-PRO, capable of powering up rack of equipment in three-step delayed sequence, $469.

PS-8 Power Conditioner/Sequencer: absorbs spikes, surges, and RF interference; powers up rack of equipment in three-step delayed sequence, $329.

JL Cooper

BB^3 MIDI/MMC Transport Controller: controls digital recorders and computer-based sequencers, $129.95.

FM^3 MIDI Mixer: works with most computer-based sequencers with on-screen faders; 16 20mm faders, $149.95.

MCS^2 for Macintosh: works with all music, audio, QuickTime video, and multimedia software; encoded jog/shuttle wheel; software provides unlimited user presets, $299.95.

MCS^2 MIDI/MMC: sends MMC messages; encoded jog/shuttle wheel; controls Darwin, DR-4d, DR-8, DR-16, and other MMC-compatible devices, $299.95.

MixMaster: MIDI controlled audio mixer interfaces with any audio console to provide VCA audio automation; works with sequencers and MIDI fader units, $499.95.

MLA-1: transmits and receives MIDI data over long distances; four MIDI ins and four MIDI outs; can be panel mounted for custom installations, $369.95.

MLA-10: transmits and receives MIDI data over long distances; four MIDI ins and four MIDI outs; self powered unit designed to fit into single rack space, $499.95.

MMC/9PIN: controls professional video tape recorders from your MMC-compatible computer-based sequencer; converts MMC transport command; locates and tracks arming messages into 9-Pin messages, $499.95.

WB^3: edits QuickTime-based digital video on Mac; precision-balanced, optically encoded jog/shuttle wheel, $129.95.

Juice Goose

JG8.0: eight outlets; power conditioning filter element; voltage spike protection; 15-amp capacity, $85.

JG8.0L: same features as the JG8.0, plus two slide-out light tubes for greater visibility of racked equipment, $120.

JG8.0LM: same features as the JG8.0L, plus voltage meter on front of unit which allows monitoring line voltage to diagnose possible power-related audio problems, $189.

Korg

XVP-10: expression/volume pedal, $165.

DS-1: piano damper switch, $65.

EC5: external controller for i-series keyboards, $99.

EXP-2: foot controller, $85.

KVP-002: volume pedal, $65.

PS-1: single momentary footswitch, $34.

PS-2: dual momentary footswitch, $45. ►

QUIK LOK®...

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Maximum Quality!
Maximum Variety!
...Minimum Cost!

QUALITY
The finest materials, tried-and-true design and optimal quality control guarantee durability, reliability and safe performance.

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Quik-Lok® has every imaginable stand and accessory from a workstation and speaker to keyboard and guitar stands. Quik-Lok® offers unprecedented innovation.

PRICE
The secret of Quik-Lok® popularity is that you can't find a better quality product for the price. Quik-Lok® customer satisfaction is unparalleled.

...now see the exciting new uniquely styled, multi-level
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COMPUTER WORKSTATIONS

Enjoy maximum efficiency in a minimum amount of space. Ergonomically designed. Send $3.00 for complete color catalog.

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Warehouses in New York and California
Online: http: // www. music industries.com

READER SERVICE NO. 205

Kurzweil
KFP-1: single piano-style pedal, $24.95.
KFP-2M: double piano-style pedal; two mono jacks for K2000/K2500 series, $39.95.
KFP-2S: double piano-style pedal; one stereo jack for RG series, $39.95.
FS-1: synth-style footswitch pedal; one mono jack, $19.95.
CC-1: linear-taper voltage-control pedal, $49.95.

Lexicon
JamMan: provides up to eight-second-long echoes and samples; loop mode can be used for background effects, layering sounds, doubling melodic phrases, or adding harmonies and counter rhythms; sends MIDI clock signals in the tempo established by the loop for synching with drum machines and sequencers, $459.

Music Industries
PS-10: square sustain pedal; normally open, $18.
PS-15: square sustain pedal; normally closed, $18.
PS-25: square sustain pedal; switchable, $24.
VP-26: control-voltage pedal, $39.95.
VP-26-ST: stereo volume pedal for Korg/Roland, $30.
CVP-2: volume pedal for Casio, $35.
VFP-1/10: piano-style sustain pedal; normally open, $37.50.
VFP-1/15: piano-style sustain pedal; normally closed, $37.50.
VFP-1/25: piano-style sustain pedal; switchable, $40.50.
VFP-2/10: double piano-style sustain pedal; normally open; one stereo jack, $54.50.
VFP-2/15: double piano-style sustain pedal; normally closed; one stereo jack, $54.50.
VFP-3/10: triple piano-style sustain pedal; normally open; two jacks, one mono/one stereo, $79.50.
VFP-3/15: triple piano-style sustain pedal; normally closed; two jacks, one mono/one stereo, $79.50.
VP-26-2P: monaural in-line volume pedal; one in/one out, $29.50.
VP-26-4P: stereo in-line volume pedal; two in/two out, $35.

Oberheim
Echoplex Digital Pro: real-time digital performance tape-loop simulator with MIDI, $879; EFC-7 foot controller, $159; 4Mb version, $1,295).

PAiA Electronics
FatMan: voltage-controlled analog mono synth with MIDI control of pitch and velocity, $149.
Theremax: RF heterodyne Theremin; features integrated control-voltage and gate outputs used as gestural contoller for analog synths, $88.75.

Peavey Electronics
Spectrum Analog Filter: rack-mount VCF module; analog 4-pole filter with resonance; 100 RAM presets; ADSR filter and amp envelopes, $449.99.
Valverb: single rack reverb and tremolo unit; drive control with LED indicator, $329.99.

Roland
FV-300L Expression Pedal: volume/expression pedal; low impedance for keyboards, $154.50.
FV-50L Volume Pedal: stereo volume and CV pedal; low impedance for keyboards; tuner output, $114.50.
EV-5 Expression Pedal: volume and real-time MIDI parameter control; data-entry pedal, $89.95.
FS-5U: unlatch footswitch; LED indicators, selectable polarity, $39.50.
FS-5L: latch footswitch; LED indicators, selectable polarity, $39.50.

Visual Sound
Visual Volume VV2: volume-control pedal, $129.95.
Visual Expression VE1: control-voltage expression pedal, $129.95.
Wah-Volume VWV1: wah effect and volume-control pedal, $169.95.
Visual Blues VB1: blues overdrive pedal, $169.95.
Visual Metal VM1: variable distortion pedal, $179.

Waldorf
Mini Works 4-Pole: programmable 24dB-per-octave resonant, self-oscillating, lowpass filter with MIDI and analog triggering, two ADSR envelopes, LFO, and MIDI control of all parameters, 20 preset and 20 user programs, $520.

Yamaha
EP1: Expression Pedal; 5' cable, $24.95.
FC4: piano-style sustain pedal; 6' cable, $35.99.
FC5: footswitch; 5' cable to 1/4" phone plug, $20.99.
FC7: volume foot controller; fortissimo function; adjustable pedal angle; spring point adjustment; 5' cable to 1/4" plug, $59.95.
FC9: dual volume foot controller; two input jacks, two output jacks; can control audio output of two separate instruments, $89.95. ■

READER SERVICE NO. 206

Manufacturer contact list on page 157

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This is the first sample product to utilize Sound Werx's new Xfade Processing. Cyclotronic Resonator is a surreal collection of electronic events featuring: hybrid loops, noise loops, noises, pads, layers, stacks, & drum loops. Many sounds employ Xfade processing, which allows the user to access samples with effects or without or bring other sounds and samples into the stereo mix all with the turn of a knob. This disk will turn your world upside down. For Electro, Techno, Trance, Industrial or the experimental producer that needs to be on the cutting edge...don't miss the spectacular leap forward in sample CD's!!

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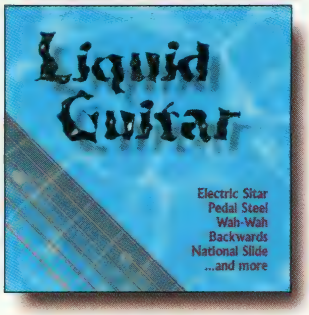

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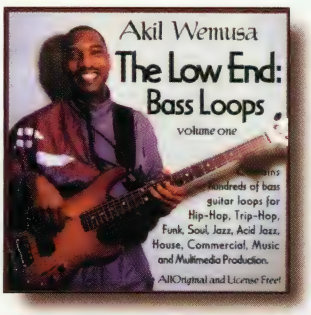


THE LOW END: BASS LOOPS

Akil Wemusa

New from The Digital Kitchen!!

Akil Wemusa and his bass guitar have been funkin' it up since most of us were in diapers. The Low End: Bass Loops is a testimony to the man and his art. This CD contains over 1000 measures of ALL ORIGINAL & LICENSE FREE bass grooves, arranged in BPM rates, tonal key and type of loop. From Fingered to Slap, from Funk to Jazz, from Hip-hop to Trip-Hop The Low End is 74 minutes of the funkiest and the most soulful bass grooves available.

$49.95

OUTSIDE

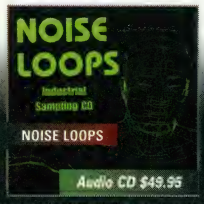
A sonic discharge of flowing evolving streams and collages of Deep Space, Atmospheric and Ambient impressions! This fantastic 2-CD collection includes lengthy loops that unfold and evolve into decaying sequences and ultimately disintigrate. Outside contains an extensive section devoted to real sounds from nature that are contorted and treated through technology. Perfect for Ambient, Deep Space, Radio Sweepers, Film Scores, Multimedia Scores or anywhere ambience is needed.

2- CD's $99.95

"Balls-to-the-walls analog synth tones and patterns. Out of this world...Slammin Stuff...Terrific rhythm patterns abound...it's the wild stuff that sends this CD into ★★★★★ star territory."
- review in KEYBOARD

"The noise loops on this disc are some of the most useful I have ever heard. There's a nice mixture of super tight machine beats, human feel funk grooves...The bad news is...there isn't any!"
- review in KEYBOARD

The finest collection of Jazz, Funk, Rock, Reggae, Ska, R & B, Pop & Alternative Jazz Guitar loops & exotic chords performed by Grammy award winner - Frank Gambale.
Four category ★★★★★ review in KEYBOARD



Sequel to Mind Control! The treachery continues with the most intense and enigmatic loops available. Machine assaults and sonic dysfunctions. ★★★★★ Review in KEYBOARD

3 1/2 hours of the audio holocaust! Over 2000 measures of industrial loops and nearly 800 individual samples.
★★★★★ Review in KEYBOARD

An extensive library of single hit exotic percussion from Brazil, Africa, Japan, India, Cuba and more. Includes various nuances for each instrument. Produced by Steve Reid.

Over 175 long and evolving drum loops by the legendary Jonathan Moffett. Styles range from African & New Orleans to Funk & Rock and amazing sections of genre hybrids.

99 all original and license free break beats & 100's of utility samples including basses, screams, squeals and vocal efx. Finally, the collection is rounded out with a monster selection of drum hits.

Over 300 live drum, bass, guitar and keyboard loops. Fills, female and male vocal hooks, drum and percussion hits and other utility samples are included, License Free.
Produced by Larry Washington.

Over 900 measures of drum and bass grooves. Cool for Hip-Hop, House, Hardcore and Funk production. ★★★★★ Review in KEYBOARD

The definitive analog synth and drum machine sampler. Contains 100's of vintage synthesizer samples from the years of '72-'82. CD-ROM version was pre-looped on Infinity.

A distinct collection of disturbing sounds for Gothic and similar styles. Four sections including: The Sounds of Urban Decay, Synthesizers, Drums and Bass.

100's of vintage drum samples! This collection contains grooves ideal for House, Trance and Ambient Groove styles of music. Also includes a wide range of utility samples to flavor any dance production.

For information on Dealer programs or the Dealer nearest you, call:

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READER SERVICE NO. 207

PG Music announces... PowerTracks Pro™ ...at the incredible price of $29

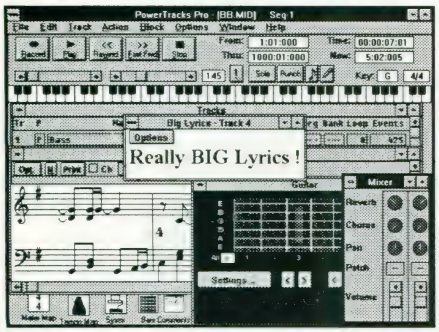
SEQUENCER/NOTATION/PRINTING/WAVE SUPPORT FOR WINDOWS (IBM)

"Solid sequencing at an unbelievable price" Electronic Musician

WINDOWS 95, 3.1 & 3.11 FRIENDLY

PowerTracks is a professional, fully featured MIDI sequencing/notation/printing program, and is so easy to use. With version 3.5, we've added a Karaoke style lyrics window, enhanced notation and 20 other features. And we include versions for Windows 3.1/95 AND DOS, so you'll be able to use PowerTracks on any PC compatible system!

NEW **PowerTracks Pro 3.5 for Windows**



For starters... PowerTracks has all the Pro features found in sequencers costing hundreds of $$ more.

PRO RECORDING, PLAYBACK, SYNCH, EDIT & SYS-EX OPTIONS: *48 tracks, real/step/punch record, sound-on-sound, MIDI file support, sync (SMPTE, Midi Time Code, MIDI) edit (quantize/cut/copy/paste/undo/data filters/transpose), multi-port support, 480 ppq timebase, sys-ex-editor-librarian, patch names; banks & much more.*

MUSIC NOTATION & PRINTOUT (on any printer): *Enter/edit/display music in standard music notation. Intelligent/automatic features such as: correct beaming/tying of notes/minimize rests option/ "Jazz eighth notes" option (this automatically allows jazz swing eighth notes & triplets to be notated properly!). Reads in any MIDI file & displays it as notation!! Print any track in standard music notation. Selectable staves per page and bars per line. Selectable margins and paper size. Portrait or landscape (sideways) printing. Titles, composer, style, copyright information. Make your own lead sheets! You can also print the piano roll window for even more detailed analysis of a track!*

WAVE FILE SUPPORT: *Record and Play WAVE (audio) files inside the program (to 48kHz). Record an audio track of your singing or guitar playing along to a MIDI Sequence – all stored on disk!*

PROGRAMMABLE: *Programmers can extend the features of PowerTracks using the language of their choice (C, Basic, Delphi) using .DLL files. Customize PowerTracks to your needs, or purchase third-party add-ons for your synthesizer/sound card.*

NEWEST FEATURES: *We've added over 20 new features to Version 3.5 – Karaoke-style lyrics window • Notation scroll-ahead • Intelligent accidentals • Extended patch support • Rapid resume • Scoring enhancements • over 20 new features in all (existing customers upgrade for $15)*

DELUXE WINDOWS INTERFACE: *Multiple Windows – Staff Roll, Event List, Tracks, Bars, Meter, Tempo, Piano keyboard, Guitar fretboard.*

BUT POWERTRACKS GOES MUCH FURTHER... WITH EXCITING FEATURES NOT FOUND IN OTHER SEQUENCERS!

✔ *Karaoke-style lyrics* ✔ *Enter/print out Chord symbols in Notation* ✔ *Automatic Drum tracks (100 drum styles included)* ✔ *Reads in Chord Symbols from Band-in-a-Box MIDI files* ✔ *Patch caching for Gravis Ultrasound* ✔ *Comprehensive support for Guitar (on-screen guitar, tab printout)* ✔ *Built-in Roland Sound Canvas Editor* ✔ *On-screen piano and guitar show notes as they're played* ✔ *Pro MIDI files included*

POWERTRACKS FOR DOS VERSION INCLUDED FREE

Yes! We include the DOS version for free in the same package. NOTE: The DOS version doesn't support music notation, or other graphical features.

EXISTING POWERTRACKS USERS CAN UPGRADE TO POWERTRACKS 3.5 FOR ONLY $15

Our customers love PowerTracks!! Here are some actual comments from customers...

"Killer software" "Unbelievable" "Intuitive and powerful" "Best MIDI program on the market" "I love the notation" "Incredible features & easy to use" "Other packages just don't compare" "Totally unbelievable – I love it!"

Requirements: *PowerTracks for Windows - Windows 3.1/Windows 95, IBM Compatible AT, 386 or higher, 2 mb RAM, Supports any device compatible with Windows 3.1 or 95 including Roland MPU401, Music Quest MQX interfaces, Key Electronics MIDIATOR, SoundBlaster, AdLib, TurtleBeach, etc.*
PowerTracks for DOS - DOS 3.3 or higher, 640K, XT/286/386 or better. MIDI interface (Roland MPU401, Music Quest MQX series, SoundBlaster MIDI and FM sounds,

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Upgrade to PowerTracks 3.5 for Windows $15

New features in Version 3.5... Enhanced Notation Window • Karaoke lyrics window • Notation scroll ahead • Notation clean mode • Music alignment to click track • Force all files to PPQ option • Improved hand splitting • Intelligent enharmonics

In the past, PowerTracks has offered powerful features such as music notation, wave file support, lyrics, chord symbols and score printout. Now we've added even more! PowerTracks 3.5 has a big "Karaoke Style" window to display lyrics up to "full-screen". The notation is greatly enhanced with support for finer resolutions such as 32nd notes. You can also now align a rubato piece to a click track. We've improved the intelligent piano hand splitting routines. The enharmonics are intelligently chosen based on the chord symbols, and more – Read on for more details.

Big Lyrics window lets you view song lyrics in the font of your choice in a full-screen window. Select your own font style, size, and color. Great for singing along with the music!

Notation Scrolling Ahead. If you're sight-reading the music off of the screen, you'll be pleased to note that the music can now scroll ahead. This is how we normally read sheet music! You can set the notation to scroll 1 or 2 bars ahead of the music *without* interfering with your view of the current notation. A great feature for sight-reading practice.

Rapid Resume. PTW can now automatically save the window positions of all opened windows and restores them the next time the program is used. You can optionally store and recall setups with a ".WS" file. Have PTW start out with your favorite setup every time you run the program by simply saving a file called FAVORITE.WS to your PT directory.

Save Your Patches. The enhanced patch select dialog now lets you select the patch list from within the dialog. PowerTracks 3.5 will remember the patch list used for each track and will save the name of the patch list used for each track to a ".SEQ" file. A "must have" for people who own multiple sound modules.

SysEx Input Buffer Size setting is now adjustable within the Options | MIDI. In dialog to help the people who normally have SysEx-input problems. The Buffer Amount can also be set.

Notation Enhancements:

- supports finer resolutions which allows you to enter notes such as 32nd and 64th notes
- "bars per line" markers which allows you to adjust the bars per line on a screen by screen basis
- "hard rests" which will be in effect even if you have minimize rests set to false, as well as the option to make notes invisible.
- a special mode for autodetection of finer resolution and/or multiple chords. PowerTracks can now "clean up" the kinds of notes & chords that can otherwise look like a bunched up mess.
- the Chord Note Separation and Chord Total Separation settings are now fully adjustable
- "Clean Mode" which automatically "cleans up" grace notes and any unwanted glitch notes from the notation. Glitch Velocity and Glitch Duration settings are fully adjustable.
- transpose setting will now transpose the key signature *and* the chords.
- improved Guitar Tablature draws the note and fingering exactly like your favorite magazine.
- improved Lyrics editing makes it possible to cut and paste using the Windows clipboard.

Align Music To Click Track command will align the music you've entered or recorded to a click track. This is very useful for songs that were recorded rubato or without using a metronome.

Improved hand splitting. Instead of arbitrarily splitting the keyboard into two parts, PowerTracks can make intelligent hand-splitting decisions which results in a highly accurate depiction of how the song should be actually played on the piano. These parts are also put on separate MIDI channels so that you can play or edit them individually.

Intelligent accidentals (enharmonics). sharps(#) and flats(b) are now context sensitive to the key *and* the chord its in. For example, if you are in the key of Eb and the chord is a D7, a F# note will show up as an F#, and not a Gb. This means that the notation accidentals will automatically show up correctly.

Convert loaded files to specific PPQ. Regardless of what PPQ a song was recorded in, you can work with it at the PPQ that is most familiar to you. For example, set this to 480 and all files will be set to 480, regardless of their original PPQ.

Forced Channels. channels that you normally use for different instruments (e.g. Bass on Channel 2) can be embedded in a midi file in addition to .SEQ files.

New Tips of the day. We have added some new tips of the day to keep you informed of the new features of version 3.5.

Hot Keys. Common procedures such as "Select all" and "Run DLL" can be performed with a single keystroke.

Other Enhancements such as a new setting to prevent PowerTracks from sending an "All Notes Off" command when synched to MIDI or SMPTE. This is important if you're using a lighting controller or other device that has a tendency to 'misbehave' when receiving an All Notes Off command.

buyer's guide

MANUFACTURER CONTACTS

Aardvark, 202 E. Washington, Ste. 306, Ann Arbor, MI 48104. 313-665-8899; fax 313-665-0694. Web: www.aardvark-pro.com.

Adobe Systems, 345 Park Ave., San Jose, CA 95110-2704. 408-536-6000; fax 408-537-6000. Web: www.adobe.com/.

Akai Professional, U.S. distribution by IMC, Box 2344, Fort Worth, TX 76113. 817-336-5114; fax 817-870-1166. E-mail: akaiusa@ix.netcom.com; Web: www.akai.com/akaipro/. Akai UK Ltd., Haslemere, Heathrow Estate, The Park Way, Hounslow TW4 6NQ, England. 44-1-81-897-6388.

Alesis Corporation, 3630 Holdrege Ave., Los Angeles, CA 90016. 800-5-ALESIS (525-3747), 310-558-4530; fax 310-836-9192. E-mail: alecorp@alesis1.usa.com; Web: www.alesis.com.

Alfred Publishing, Box 10003, Van Nuys, CA 91410-0003. 818-891-5999; fax 818-892-9239. E-mail: 70740.475@compuserve.com; Web: www.alfredpub.com.

Allen & Heath, 8760 S. Sandy Pkwy., Sandy, UT 84070. 801-568-7660; fax 801-566-7005.

AMEK U.S. Operations, Inc., 10815 Burbank Blvd., N. Hollywood, CA 91601-2520. 818-508-9788; fax 818-508-8619. E-mail: amek@pacificnet.net; Web: www.amek.com.

AMG, Box 67, Farnham, Surrey GU9 8YR England. 44 1252 717333; fax 44 1252 737044. E-mail: matt@amguk.demon.co.uk; Web: www.soundcheck.co.us/soundcheck/. U.S. dist. by East-West.

Analogue, 17 Cannis Rd., St. Austell, Cornwall, England, PL25 4ER. 44 1 726-67836 (phone & fax).

Anatek/Creation Technologies, 3938 N. Fraser Way, Burnaby, BC V5J 5H6 Canada. 604-430-4336; fax 604-430-4337. E-mail: lisa@creation.portal.ca.

Angel City Audio, 2 Liberty Pl., Middletown, CT 06457. 860-347-5166.

AnTares Systems, dist. by RiCharde & Co.

Antex Electronics, 16100 S. Figueroa, Gardena, CA 90248. 310-532-3092; fax 310-532-8509. E-mail: info@antex.com; Web: www.antex.com.

APB Tools, Landgrafenstr. 9, D-10787 Berlin, Germany. 49 30 2627354; fax 49 30 3913507. E-mail: y2371@gigant.kgw.tu-berlin.de; Web: www.kgw.tu-berlin.de/~feiten/doc/EM_I/. U.S. dist. by RiCharde & Co.

Apogee Acoustics: 1 Progress Way, Wilmington, MA 01887. 508-988-0124; fax 508-658-8498.

Apogee Electronics: 3145 Donald Douglas Loop South, Santa Monica, CA 90405. 310-915-1000; fax 310-391-6262. E-mail: info@apogeedigital.com. Web: www.apogeedigital.com/.

Aquila Systems, Box 572, Hatboro, PA 19040. 800-386-4550, 215-957-5450; fax 215-957-5450. E-mail: aquilaway@aol.com.

Arboretum Systems: 915 Cole St., Ste. 387, San Francisco, CA 94117. 800-100-7390; 415-626-4440; fax 415-626-4439. E-mail: info@arboretum.com. Web: www.arboretum.com.

Armadillo Enterprises, 923 McMullen Booth Rd., Clearwater, FL 34619. 813-796-8868; fax 813-797-9448. E-mail: armadillo@packet.net; Web: www.armadilloent.com/music.

Ars Nova, Box 637, Kirkland, WA 98083. 800-445-4866, 206-889-0927; fax 206-889-0359. E-mail: info@ars-nova.com; Web: www.ars-nova.com.

ART (Applied Research & Technology Inc.), 215 Tremont St., Rochester, NY 14608. 716-436-2720; fax 716-436-3942. E-mail: artroch@aol.com; Web: www.artroch.com.

Artic Software, Box 28, Waterford, WI 53185-0028. 414-534-4309; fax 414-534-7809. E-mail: artic@execpc.com; Web: execpc.com/~artic.

Ashly Audio, Inc., 847 Holt Rd., Webster, NY 14580-9103. 716-872-0010; fax 716-872-0739. E-mail: bobashly@frontiernet.net; Web: www.ashly.com.

Audio Centron, 1400 Ferguson Ave., St. Louis, MO 63133. 314-727-4512; fax 314-727-8929. Web: www.audiocentron.com.

Audix: 9730 SW Hillman Ct. #620, Wilsonville, OR 97070. 503-682-6933; fax 503-682-7114. E-mail: audix@apc.net; Web: www.audixusa.com.

Auricle Control Systems, 3828 Woodcliff Rd., Sherman Oaks, CA 91403. 818-990-8442; fax 818-990-0226. E-mail: auricle@ix.netcom.com; Web: www.webcom/auricle.

Bag End: Box 488, Barrington, IL 60011. 847-382-4550; fax 847-382-4551. E-mail: info@bagend.com.

Baldwin, 422 Wards Corner Rd., Loveland, OH 45140. 800-876-2976, 513-576-4500; fax 513-576-4546. E-mail: baldwin@bpao.com.

Barbetta Electronics, 5301 Commerce Ave., Unit 4, Moorpark, CA 93021. 805-529-3607; fax 805-529-0659.

BCK/Forefront, dist. by Music Industries.

Behringer, dist. by Samson Technologies Corp.

Berkley Integrated Audio Software (BIAS), Box 2481 Sausalito, CA 94966. 800-775-2427; fax; 415-331-2446. E-mail: sales@bias-inc.com; Web: www.bias-inc.com. Dist. by Thinkware, 345 4th St., San Francisco, CA 94107. 800-369-6191, 415-777-9876; fax 415-777-2972.

Best Service, Siegesstrabe 23, 8000 Munchen 40, Germany. 49 89 345-026; fax 49 89 397-396. U.S. dist. by East-West.

Big Briar, 554-C Riverside Dr., Asheville, NC 28801. 704-251-0090; fax 704-254-6233. E-mail: bigbriar@aol.com.

Big Fish Audio, 11003 Penrose St., Ste. C, Sun Valley, CA 91352. 800-717-3474, 818-768-6115; fax 818-768-4117.

Boss, dist. by Roland Corp.

Buchla & Associates, Box 10205, Berkeley, CA 94709. 510-528-4446; fax 510-526-1955.

Bucket o' Tab, E-mail: gse@ocsystems.com; Web: www.ocsystems.com/~gse/bucket.

Cakewalk Music Software, Box 760, Watertown, MA 02272. 888-225-3925, 617-926-2480; fax 617-924-6657. E-mail: sales@cakewalk.com; Web: www.cakewalk.com.

Calzone Case Company, 225 Black Rock Ave., Bridgeport, CT 06605. 203-367-5766; fax 203-336-4406. E-mail: sales@calzonecase.com; Web: www.calzonecase.com.

Carvin Corp., 12340 World Trade Dr., San Diego, CA 92128. 619-487-1600; fax 619-487-8160. Web: www.carvin.com.

Casio, 570 Mt. Pleasant Ave., Dover, NJ 07801. 201-361-5400; fax 201-361-3819. Web: www.casio.com.

Cellini Cases, 242 S.W. 33rd St., Ft. Lauderdale, FL 33315. 954-523-1461.

Centaur, 10968-K "I" Ave., Hesperia, CA 92345. 800-748-5555, 619-444-9115; fax 619-659-6001.

Charlie Lab, dist. by Ilio Entertainments.

Chro-magic Software Innovations, 516 N. Jackson, Joplin, MO 64801-2755. 417-623-7393; fax 417-624-0700.

Clavia Digital Musical Instruments AB, Box 4214, Assogatan 142, Stockholm 102 65, Sweden. E-mail: ddrum-nordlead@clavia.se; Web: www.clavia.se. U.S. dist. by Armadillo Enterprises.

Coda Music Technology, 6210 Bury Dr., Eden Prairie, MN 55346. 612-937-9611; fax 612-937-9760. Web: http:www.codamusic.com.

Common Music Notation, E-mail: bil@ccrma.stanford.edu.

Composer's Workbench, 2341 28th Ave., San Francisco, CA 94116. E-mail: dmcnmar@netcom.com.

Composit Software, 10 Leasowe Green, Lightmoor, Telford, Shropshire, England, TF4 3QX. 44 1 952-595-436.

Crate, c/o St. Louis Music, 1400 Ferguson Ave., St. Louis, MO 63133. 800-727-4512, 314-727-4512; fax 314-727-8929.

CreamWare, 446 Harrison St., Sumas, WA 98295. (West) 604-527-9924; fax 604-527-9934. (East) 416-504-2264; fax 416-504-3624. E-mail: sjmckay@axionet.com, alister@magix.com; Web: www.creamware.com.

Crystal River Engineering, 490 California Ave., Ste. 200., Palo Alto, CA 94306. 800-317-8766; 415-323-8155; fax 415-323-8157. E-mail proaudio@cre.com; Web: www.cre.com.

Cybersounds/Sherwood Music, 124 Ottawa St. South, Kitchener, Ontario, Canada N2G 3S9. 519-745-0021; fax 519-745-0953.

dbx, 8760 S. Sandy Pkwy., Sandy, UT 84104. 801-568-7660; fax 801-568-7662.

DDA (Mark IV Pro Audio Group), 448 Post Rd., Buchanan, MI 49107. 800-695-1010; fax 616-695-0470. E-mail: 74451.3246@compuserve.com.

Diemer Development, 12814 Landale St., Studio City, CA 91604. 818-762-0804.

Digidesign: 3401-A Hillview Ave., Palo Alto, CA 94303. 415-842-7900; fax 415-842-7999. E-mail: prodinfo@digidesign.com; Web: www.digidesign.com.

Digital Audio Labs, 13705 26th Ave. N., Ste. 102, Plymouth, MN 55441. 612-559-9098; fax 612-559-0124. E-mail: tsorg@digitalaudio.com, dalinfo@digitalaudio.com; Web: www.digitalaudio.com.

Digital Audio Research, 2 Silverglade Business Park, Leatherhead Rd., Chessington, Surrey, KT9 2QL, UK. 44 0 1372-742848; fax 44 0 1372-743532.

Digital Boy Sound Development, 434 Pier Ave., Unit 1, Santa Monica, CA 90405. 310-392-4294; fax 310-581-5122.

Digital Music Corp., 5312-J Derry Ave., Agoura Hills, CA 91301. 818-991-3881; fax 818-991-4185.

Digitech, 8760 S. Sandy Pkwy., Sandy UT 84070. 801-566-8800; fax 801-566-7005. Web: www.digitech.com.

Discount Distributors, 1121-20 Lincoln Ave., Holbrook, NY 11741. 800-346-4638, 516-563-8326; fax 516-563-1390.

Discovery Firm, Inc., 20675 S. Western Ave., Ste. 242, Torrance, CA 90501. 888-544-3476, 310-781-1333; fax 310-781-1330. Web: ux01.so-net.or.jp/~dis.

DOD Electronics, 8760 S. Sandy Pkwy., Sandy, UT 84070. 801-566-8800; fax 801-566-7005. Web: www.dod.com.

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Sion Software, Ltd., 4497 W. 6th Ave., Vancouver, B.C. V6R 1V2 Canada. 604-222-2454; fax 604-222-4708. E-mail: sionsoft@infoserve.net; Web: www.infoserve.net/quickscore.

Six String Software, Box 6608, Kent, WA 98064-6608. 206-631-5855 (phone & fax). E-mail: sixstmg@wolfenet.com; Web: www.wolfenet.com/~sixstmg.

SKB, 434 W. Levers Pl., Orange, CA 92687. (Sales) 2751 SE Monroe St., Stuart, FL 34997. 561-288-7200; fax 561-288-7299. Web: www.skbcases.com.

SofTech Mulitmedia, Inc., 79 Springfield Ave., Rochester, NY 14609-3607. 716-288-5830; fax 716-288-5288. E-mail: sales@stmm.com; Web: www.stmm.com.

Softwind Instruments, Munstergasse 52, 3011 Bern, Switzerland. 41 31 311 2820; fax 41 31 751 1548. (U.S.) Softwind, 304 Newbury St., Ste. 323, Boston, MA 02115. 617-969-4798; fax 617-969-5696.

SongWright, 7 Loundoun St. SE, Leesburg, VA 22075. 800-877-8070 (orders), 703-777-7232.

Sonic Desktop Software, Box 3205, Chatsworth, CA 91313-3205. 818-718-9999; fax 818-718-9990. Web: www.sonicdesktop.com.

Sonic Foundry, 100 S. Baldwin St., Ste. 204, Madison, WI 53703. 608-256-3133; fax 608-256-7300. E-mail: sales@sfoundry.com; Web: www.sfoundry.com.

Sonic Solutions, 101 Rowland Way, Novato, CA 94945. 415-893-8000; fax 415-893-8008. E-mail: info@sonic.com; Web: www.sonic.com.

Sony Electronics, Inc., 3 Paragon Dr., Montvale, NJ 07645. 201-930-1000; fax 201-930-4752. (Professional Audio Group) 201-358-4197; fax 201-358-4907.

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Spectral, 18800 142nd Ave. N.E., Woodinville, WA 98072. 800-407-5832; fax 206-487-3431. E-mail: info@spectralinc.com; Web: www.spectralinc.com.

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Star Case Mfg. Co., Inc., 648 Superior Ave., Munster, IN 46321. 800-822-7827; fax 219-922-4442. E-mail: starcase@PLA-NET.net; Web: www.starcase.com.

Steinberg North America, 9312 Deering Ave., Chatsworth, CA 91311. 818-993-4091; fax 818-701-7452. E-mail: steinberg@aol.com; Web: www.steinberg-na.com.

Stick Enterprises, Inc., 6011 Woodlake Ave., Woodland Hills, CA 91367-3238. 818-884-2001; fax 818-883-0668. E-mail: stick@lithuania-c.it.earthlink.net.

Studer Editech, 400 Seaport Ct., Ste. 202, Redwood City, CA 94063. 415-562-0503; fax 415-562-0525; Web: www.inca.de/user/d2i.

Studio Audio and Video, 1808 West End Ave., Ste. 1119, Nashville, TN 37203. 615-327-1140; fax 615-327-1699. E-mail: jeffsadie@aol.com; Web: www.sadie.com.

Studio Electronics, 18034 Ventura Blvd., Ste. 169, Encino, CA 91316. 818-776-8104; fax 818-776-1733.

Studiomaster, Inc., 3941 E. Miraloma Ave., Anaheim, CA 92807. 714-524-2227; fax 714-524-5096. E-mail: STMSTR@ix.netcom.com; Web: www.studiomaster.com.

studiosource, inc., 60 Galli Dr., Ste. T, Novato, CA 94949. 415-382-7447 ; fax 415-382-7519. E-mail: info@studiosource.com; Web: www.studiosource.com.

Superscope, 1000 Corporate Blvd., Ste. D, Aurora, IL 60504. 630-820-4800; fax 630-820-8103.

Syntaur Productions, 5402 W. 43rd St., Houston, TX 77092. 800-334-1288, 713-682-1960; fax 713-682-2072. E-mail: syntaur@freemark.com; Web: www.fatsnake.com/syntaur.

Synthcom Systems, 3825 NE Azalea, Hillsboro, OR 97124. 503-693-9024; fax 503-693-9024. E-mail: info@synthcom.com; Web: www.synthcom.com/.

Syntrillium Software: Box 62255, Phoenix, AZ 85082-2255. 602-941-4327; fax 602-946-8170. E-mail: sales@syntrillium.com; Web: www.syntrillium.com.

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TASCAM, TEAC America, 7733 Telegraph Rd., Montebello, CA 90640. 213-726-0303; fax 213-727-7635, faxback 800-827-2268.

T.C. Electronic, 705-A Lakefield Rd., Westlake Village, CA 91361. 805-373-1828; fax 805-379-2648. E-mail: tcus@tcelectronic.com; Web: www.tcelectronic.com.

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3D Sounds, 10 Severn Ave., Kitchener, Ontario, Canada N2M 2V2. 519-747-0282. E-mail: dwhite@in.on.ca; Web: www.in.on.ca/~dwhite/3dsounds.

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Walkabout, Inc., Box 66058, Los Angeles, CA 90066. 800-430-WALK (9255), 310-306-2701; fax 310-306-3732.

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Waves: 6716 Central Ave., Ste. 8, Knoxville, TN 37912. 423-689-5395; fax 423-688-4260. E-mail: waves@waves.com; Web: www.waves.com.

WC Music Research, Box 1275, Station K, Toronto, Ontario, Canada M4P 3E5. 416-496-2884; fax 416-496-2884. U.S. dist. by East-West.

W.D. Coakley, 913 Fifth Ave. South, Lake Worth, FL 33460. 800-742-6625, 407-582-7709; fax 407-547-8205. E-mail: WDCo@aol.com; Web: www.wdcoakley.com.

Weber Software, 484 Warrington Rd, Culcheth, Warrington, WA3 5RA UK. 44 0 1925 762617. E-mail: dave@musical.demon.co.uk, 100042.3516@compuserve.com.

Westlake Audio: 2696 Waverly Ct., Newbury Park, CA 91320. 805-499-3686; fax 805-498-2571. Web: www.westlakeaudio.com.

WHC Musiksoftware GmbH, 46-5608-3923; fax 49-5608-465. E-mail: WHCMusik@aol.com; Web: www.whc.de.

Wildcat Canyon Software, 1563 Solano Ave. #264, Berkeley, CA 94707. 510-527-5155; fax 510-527-8425.

Wine Country Productions, 1572 Park Crest Ct., Ste. 505, San Jose, CA 95118. 408-265-2008; fax 408-266-6591. E-mail: winecntry@aol.com.

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Zeta Music Systems, 2230 Livingston St., Oakland, CA 94501. 510-261-1702, 800-622-6434; fax 510 261-1708. E-mail: zetaviolin@aol.com; Web: www.lscn.com\zeta.

Zoom Corp., Samson Technologies Corp., Box 9031, Syosset, NY 11791-9031. 510-364-2244; fax 510-364-3888. E-mail: sales@samsaltech.com.

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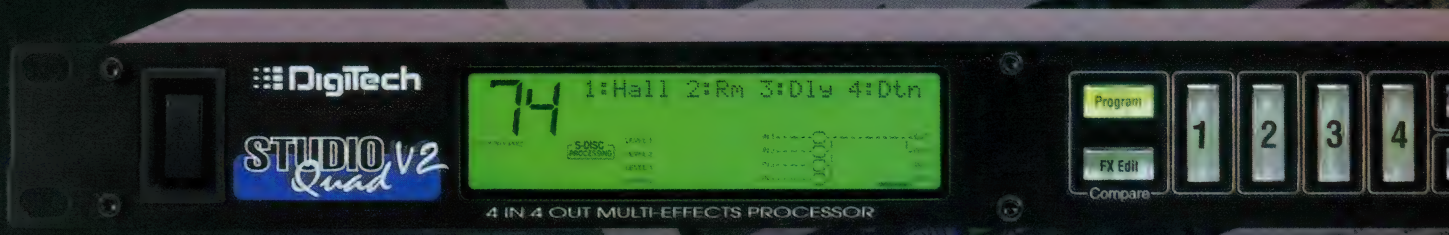
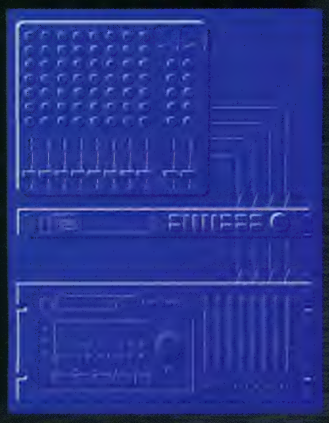
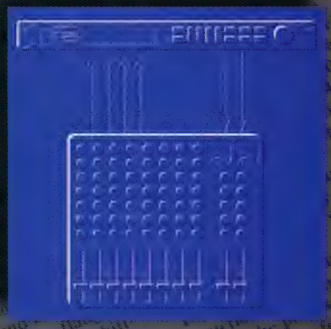
-Richard Riley, Future Music (UK), April 1996



It may not be the law, but if you haven't added the Studio Quad to your processing rack you are guilty of a crime. There isn't a product on the market that competes with the Quad's value...period. With up to 4 FX channels, the Quad's reviews are in and they leave no room for doubt...



This gadget probably holds the world's record for doing the most audio tricks for the least money...no matter what your budget is, you've got room for one of these babies in your effects rack." -Jon Bare, Recording Magazine (U.S.), August 1996



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JIM AIKIN

THINK TANK
SKULLBUGGERY

Hot, hot sci-fi synth rock, complete with tongue-in-cheek movie soundtrack dialog, gorgeous pulsing synthesizers, tasty sampled beats, unidentifiable squeaks and squeals, indiscriminate distortion, and stereo ambience to die for. Paul Robb is the guy wearing the helmet with the wires protruding out of it; he earns extra points for semi-atonal chords, for a sometimes startling blend of hip-hop rhythms with an over-the-top lab coat vibe, and for giving us 11 tightly structured tunes rather than four or five self-indulgent electronic soliloquies.

(Hakatak International, 501 First Ave., Minneapolis, MN 55413; dist. by TRG Records)

TOM McDERMOTT
ALL THE KEYS & THEN SOME

What you do is, you get a big iron kettle. Pour in five gallons of ragtime and stride, chop up a few other styles (tango, Chopin, New Orleans), add a liberal dash of Prokofiev's bitonalism, and simmer it all in a Yamaha Disklavier until bubbling. Once or twice McDermott shows off with a Disklavier edit that couldn't be performed by a two-handed human, but mostly the computer aid is transparent. His sense of humor stays harmonic and rhythmic throughout the set of 24 miniatures (one in each key), but Spike Jones gets a nod in tracks 25 and 30, in which the piano is interrupted by synthesizer phrases. This isn't a comedy record, however: McDermott isn't afraid to bring it down for a minute or two with a tender waltz, played straight. I seem to recall that the CD arrived with a book of sheet music, so if any of the pieces strike your fancy, you won't have to learn them by ear. Some of them would make great encores.

(STD Digital Records, 6363 St. Charles Ave., Box 82, New Orleans, LA 70118)

ANDERS JOHANSSON, JENS JOHANSSON, & ALLAN HOLDSWORTH
HEAVY MACHINERY

Oh my, yes. The monster Johansson brothers (Jens is the keyboardist, Anders the drummer) may be best known for their work with Yngwie Malmsteen, but somehow nobody sent those CDs to *Keyboard*, so I can't tell you how their set with Holdsworth compares. All I can say is, this is what progressive rock is all about: fast, aggressive rhythms and jagged riffs, all played by human fingers and flailing limbs. All together now — "We don't need no steenking sequencers!" I can't find a bass player's name in the liner notes, so maybe Jens is holding down the bottom end too. If you don't think DX7 Rhodes is good for squat, check out his two-handed riff in "On the Frozen Lake." Burnin'.

(Heptagon Records, Box 20072, SE-200 74 Malmö, Sweden; 011-46-40-919644)

PAUL HASLINGER
WORLD WITHOUT RULES

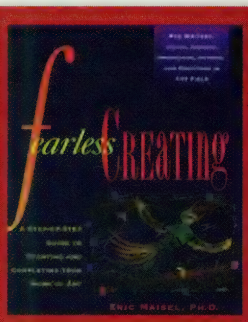
On a Hollywood soundstage, drummers from Zaire jam along with a singer from Thailand. Or at least that's the illusion; pay no attention to the man behind the curtain. Even when Haslinger is using a TR-808 beat, he's closer to his roots in Tangerine Dream than he is to the rhythms of the street; but for all that, *World Without Rules* is a very modern record. World music samples and a big digital reverb give him the palette he needs to knock your dentures down your throat. Mark Isham guests on trumpet.

(RGB Records, Box 31321, San Francisco, CA 94131; www.rgbrecords.com)

DAVID BAGSBY
THE AVIARY

After being lambasted by four or five stultifying, hysterical dance loop extravaganzas in a row, what a pleasure it is to stumble onto a CD like *The Aviary!* Thin, glassy textures, no repetition — in fact, no beat and *no bass!* FM synthesizers figure prominently in the 22 miniatures, which flit and twitter like insect symphonies. According to the liner notes, "Actual birdsongs control the melody and rhythm and I choose the sounds (like scanning a photo and changing the colors)." But not even a mockingbird at his most audacious ever packed so much variety of phrasing into a thimbleful of time. I'm betting it was all improvised using a copy of David Zicarelli's M software and/or a Buchla Thunder controller (the warped algorithmic pitch-bending may be a clue)

BOOKS



ERIC MAISEL
FEARLESS CREATING

If you occasionally browse the pop psychology shelves, only to turn away disappointed because none of those peppy titles address your real issues, maybe you've been hunting for Eric Maisel without knowing it. In his previous book, *A Life in the Arts*, he took a fearless look at the special challenges facing artists of all kinds — balancing the need for solitude with the need for relationship, the need for personal expression with the need to market your work, tough stuff like that.

Those are outer challenges. In *Fearless Creating* he turns to the more difficult terrain of the inner challenges. He starts with a chapter subtitled "Nurturing the Wish to Create," and moves forward through the process, from "Choosing Your Next Subject" through starting, working, completing, and showing your work. Along the way he dissects the disabling anxieties that all too often attend the creative endeavor, and provides practical exercises with which to exorcise common personal demons. As in the earlier volume, the margins are liberally sprinkled with inspiring quotes from famous artists: Chopin, Tchaikovsky, Copland, Ionesco, Sartre, Paul Simon, Robert Frost, and dozens more.

I've been reading *Fearless Creating* off and on for a couple of months. Every time I dip into it, it gives me a fresh boost that gets me back on track with my own work. If you're ever troubled by crippling doubts, self-defeating work habits, or just plain avoidance, this could be the most important book you'll buy this year.

(Tarcher/Putnam, 285 pp., $15.95)

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OUR 01/W, 03R, 05R, X-3 & I-3 SOUNDS ARE TOP RATED BY *KORG CONNECTION*!:
SUPER DANCE: "Excellent - Couldn't be much better! ...Add this one to my personal collection. Super Dance tastefully combines the older analog sounds with a modern digital finesse... mixing old analogs with modern digital synths... this collection certainly won't disappoint!"
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M1 NATURAL: Plenty of warm, beautiful sounds, suitable for atmospheric effects and new age tracks."

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MORE TOP COMPLIMENTS FROM *KORG CONNECTION*!:
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KEYBOARD's top comments: MEGA-SYNTH™ "Offers some great samples... fat and punchy. ...Predominantly filled with analog-type synth samples, covers a broad palette of leads, pads & basses. ...The drum kits have a distinctly dance orientation, ...a good combination for doing dance mixes. ...Most of the pads & synth strings sound very good, even when used for dense voicings. Some of the brighter patches could easily cut through an orchestra of chain saws! Mega-Synth™ offers a wide variety of analog-style sounds, ranging from serviceable to great!

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3 STATE OF THE art SYNTHS

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TOP REVIEW in Keyboard!! Overall bang for the buck: *5 STARS!* Their top comments: "A cornucopia of synth sounds... diverse... lots of miscellaneous stuff taken from a truckload of sources. What's not to love about a CD-ROM like this?" "The Fairlight volumes are a true blast from the past..." "Thumbs up.. its a solid meat-and-potatoes resource, especially for studios that aren't stocked wall-to-wall with synths. ...A welcome addition to almost any composer's setup."

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Keyboars TOP REVIEW!: Overall bang for the buck: *5 STARS!* "A very handy and very affordable library... one of the most affordable on the market... you get a lot for the money." "The pianos sound pretty darn good... Kudos to the producers for their expressive velocity programming on the pianos." Comparing to other CD-ROMs out there, "It's a fraction of the cost, and much more diverse!"

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after which the sequencer's master clock was sped up from 33-1/3 to 78. Or maybe Bagsby put some of that special birdseed in the canary cage. . . .

(Esotericity Music, Box 906187, Tulsa, OK 74112; 800-865-1489)

LONDON FUNK ALLSTARS
FLESH EATING DISCO ZOMBIES VERSUS THE BIONIC HOOKERS FROM MARS

No rappin', just pure hip-hop tracks with a jazzy edge. The beats and the mixes are straight from the street, with a bone-thudding kick, sampled sax squeals, and fast cuts from one grime-smeared audio vista to another — but that's not the end of the story. Above a jazz bass loop and some distant piano flourishes, you might hear an actual synthesizer lead, or even a trombone line that's played, not sampled. Those odd chords at the top of "Tear It Up" may or may not be played on a Mellotron, and the solo may or may not be a real Hammond, but it's a real solo. These may be zombies, in other words, but they're *human* zombies, and that's what counts.

(Shadow Records, 111 E. 14th St. #338, New York, NY 10003; 72170.1753@compuserve.com)

SPEEDY J
G SPOT

Speedy J (real name Jochem Paap) hails from Rotterdam, which was at one time the home of Desiderius Erasmus. Erasmus wrote a book called *In Praise of Folly*, but that was a very long time ago. Possibly Erasmus will still be remembered when Speedy J is forgotten; possibly not. Face it: This music is what you get when you cut public education funding and park the kids in front of the TV for 20 years instead. Unconnected moments of overwrought sensation. Numbing repetition, and then more numbing repetition. The obtuse glorification of utter harmonic and melodic banality. Admittedly, Speedy uses synthesizers and samplers with reasonable skill. In an earlier century somebody might have thought to give him music lessons, and his native gifts might have flowered. *G Spot* is a double CD, and includes both ambient music and the kind with a heavy drumbeat.

(Plus 8 Records, 530 Walker Rd., Windsor, Ont. N8Y 2N1, dist. by EMI Canada)

STEVE NAÏVE
IT'S RAINING SOMEWHERE

More than 45 minutes of uninterrupted piano improvisation, most of it devoted to plodding diatonic arpeggios and block chords. At the very end, Naïve (formerly the keyboardist with Elvis Costello) digs into some stormy chromatic rippling, and then sings a few lines — definitely a mistake — after which the small audience dutifully applauds. Truth be told, it takes a pianist of prodigious gifts to captivate listeners for this length of time, and Naïve is *not* Keith Jarrett. The music is identified on the front cover as "contemplative jazz," but I failed to detect even a glimmer of jazz influence. Naïve stumbles onto several pleasant new age piano sonorities and strolls along the edges of a couple of lovely melodies; if he had taken the tape home and transcribed the good bits, he would have had the beginnings of a fine record.

(Knitting Factory Works, 74 Leonard St., New York, NY 10013; 212-219-3006; www.knittingfactory.com)

DONOVAN REIMER
FAR FROM EARTH

Every once in a while you gotta say something nice about planetarium music. It uses synthesizers without trying to disguise them as something else, it has real melodies and chord progressions, and it's designed for listening, not primitive urban mating rites. Donovan Reimer proves adept at providing sparkling soundtracks for indoor stargazing. I also appreciate the fact that he goes for a middle-sized friendly sound rather than trying to bowl you over with a reverb the size of the Andromeda galaxy. Less laudable: the absence of a contact address anywhere in the liner notes. If you live near Edmonton, Alberta, look up the Space & Science Centre in the phone book.

(Edmonton Space & Science Centre)

BUFFALO DAUGHTER
CAPTAIN VAPOUR ATHLETES

Inexplicable Japanese avant-garde rock. Rackety beats, fast cuts, nasty guitar fills, heterodyning synth tweedles, enigmatic spoken vocals in a heavily accented little-girl voice, song structures that depend more on drama than on groove. Like a scrumptious pastry fired from clay and covered with gravel — it may not be filling, but it's definitely fresh.

(Grand Royal Records)

GENE WILLIAMS
WELCOME 2 MY WORLD

Jazzy keyboard solos and changes over a hip-hop beat, self-produced with care, conviction, and courage. A two-handed Tyneresque piano passage interrupted by fuzzy synth bass — what could be more natural? And the title track is in a pushy 11/8. With a producer and some decent album art, this guy could tear it up.

(World Alert Records, Box 911, New York, NY 10025; gwiz@dorsai.org; www.dorsai.org/~gwiz/)

LIQUID MIND
SLOW WORLD

Total massage music on synthesizers. Breathy choral pads, woodwinds and strings, subliminal wind chimes, and not much else. About as exciting as a slice of Wonder Bread with the crust trimmed off, but if you hold down the scan button on your CD player, you'll discover that the chord progression meanders in a fairly interesting way. Or, you could . . . zzzzz.

(Chuck Wild Records, Box 93036, Hollywood, CA 90093)

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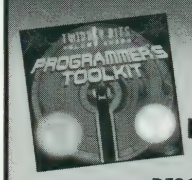

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Research references: *A study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch,* M.E. Nering (1991), The University of Calgary; *An experimental investigation of the effectiveness of training on absolute pitch in adult musicians,* Rush (1989), The Ohio State University. *You'll receive research summaries with your Perfect Pitch SuperCourse or info request!*

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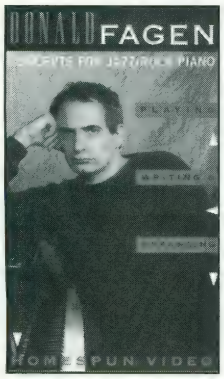

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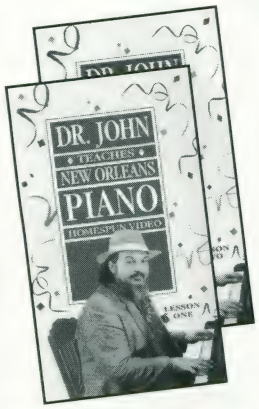

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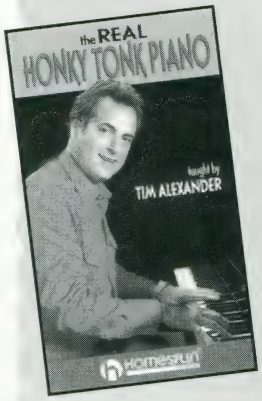

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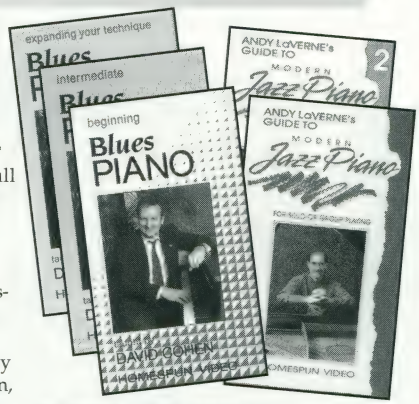

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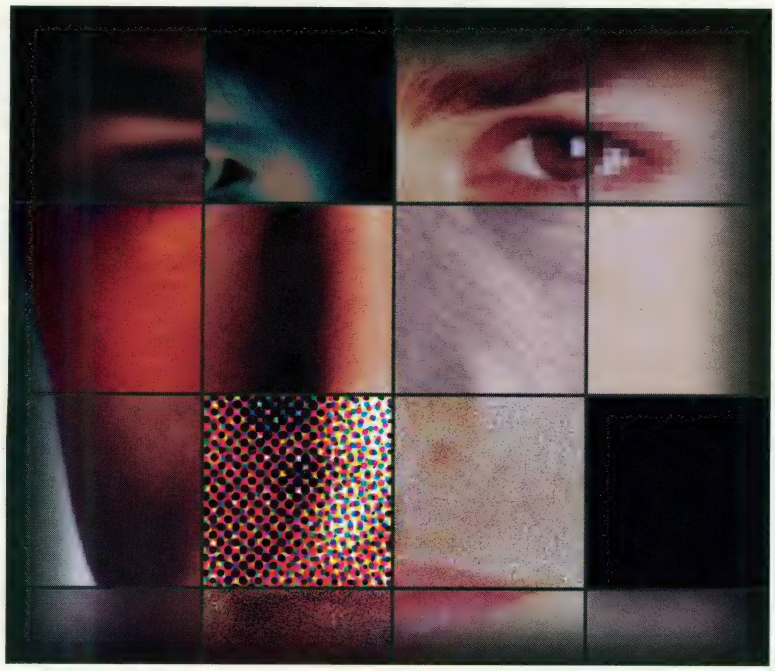
Learning by Doing

JEFF RONA

I so often discuss what to do to get along in the "reel world" that I thought it might be useful to write about some things *not* to do. This rather negative notion came to me for a couple of reasons. First, I was recently invited to come and watch a group of student films and listen to their scores. Also, I often get tapes from other composers interested in my opinions (I'm still waiting for someone to send me their baking, home brewing, or pictures of their girlfriends, but . . .). I've written about that before, but it seemed as though this time there were some new ideas to ponder. As always I come away from these encounters with a greater sense of how wonderfully important music is in the world of visual media, and how our craft enhances the emotional experiences of those who listen. Even a failed attempt at a musical cue can speak reams that no other sensory element can, and through a failure can come an inspiration of how to do it right next time. I look at much of my own work as a sort of "glorious failure" that, while still accomplishing a goal for the project, leaves me wanting to try it again and see how I can improve upon it. Art and evolution can be soul mates.



One film in particular that evening brought up a number of important issues about what can go into a successful score. The music was actually well written, but its relationship to the film caused some deep problems. The film was about 30 minutes long, and there were perhaps ten cues. While each cue was good in one way or another, they sounded to me as though each was completely different from the other. I knew that a single composer had written the whole score, but it sounded like a different one had done each piece. There was no sense of stylistic *cohesion* to the score as a whole.

If you listen carefully to music while watching a film or TV show (trying not to get too distracted by those annoying plots or characters) you should notice a strong sense of cohesion. While a score may cover a wide amount of ground to support all the action and moods of the film, there is almost always a strong bond that links all the music together. The most important bond is *theme*. Theme is a melody — though it can also be a unique timbre, a certain beat, a riff, or a small set of chords — that links the scenes of a film together. The most memorable film scores are those with strong melodic themes. The theme in *Jaws* was only two notes, but everyone remembers them because of how well, and often, they were used throughout the film.

Themes are sometimes linked directly with characters, with each major character getting a theme of his or her own. This way as the people in the film interact, so do their themes. A character's theme tells the audience more about them than can be seen on the screen. You can suggest the nearby presence of a character even if they aren't in the scene, just by reprising their theme. When a well liked character dies, playing their theme is almost a sure-fire tear jerker. If a film is driven primarily on the strength of the characters, then a strong theme for the main roles can be very important. If a film is not character-oriented, then a main title theme that reprises throughout the film lends continuity to the story. It says, "This is an important moment right now," in a more subtle way.

Beyond the themes of a project there is certainly room for some "filler music" for the less important scenes where a cue is used to enhance the mood. Perhaps you do a fast percussive cue for a chase, or a transition for a cue that takes us to the end of a day. It certainly is possible to overuse a main theme. As with all things, the success is in finding the balance. Most good scores almost always make repeated use of a handful of themes, and repeat them at key moments in the story.

Another problem that came up in that same score was in the sonic palette. In addition to not giving us a strong theme for the film, every cue felt like it had its own set of sounds. This only added to the sense that every cue could have been created by a different composer. Whether you score a film with orchestra, synths, guitars, or scratching nails on a chalkboard in waltz tempo, keeping some cohesion of instrumentation throughout the score allows the music to keep a bond with the audience. Again there is always room to stretch to make a point — don't bring in the crunchy guitars until the final battle, or save the violin solo until the boy and girl meet. But the majority of a score should keep to a limited number of sounds. With the astonishing number of sounds we can have with our gear, it is easy to want to try out all the ones we like. The best film composers have learned not to try and say everything in a single score. Each score has its own personality. The best way to do that, I believe, is by imposing some strong limits on yourself in choosing instruments, sounds, rhythms, tonalities, or melodies. A good score stands out because of one or two things it does that people will remember. Throw too many ideas at an audience at once, and it will all start to sound the same after a while. This is the concept of *economy*, getting the most from a limited number of resources.

Another of the films I saw that night had a much more cohesive score, and seemed to get a lot from a simple theme and instrumentation. But it broke another of the "rules" of scoring (no one knows where these "rules" came from, but most people notice when they get broken). It was, in a word, overly *melodramatic*. There was a scene where a woman walked down a street, turned the corner and walked into an alley. Okay, we know that this is probably a dangerous situation, and she could be in jeopardy. We could even express some concern for the situation or the character in the music in some way. But we want to be careful about going overboard and scoring the scene into the ground with heavy, ominous, scary music that shrieks at us, saying, "Oh no! — get out of that alley

now! There's a murderer there!! RUN FOR YOUR LIFE!!!" There are moments when a whisper can speak to us louder than a scream. This is especially true if a scene is just getting under way. It's not always our job to tell the audience something that they may wish to figure out on their own. There is a word for this in the scoring world — it's called "telegraphing." It's when you tell the audience with music what is going to happen before it does. It is to be avoided unless it is for a very specific effect. It is better to start slow and wind things up. Build tension slowly as the scene unfolds. Sure, there are times when you really want to go for it, nothing held back. But don't tip your hat by getting the message across too quickly or too early. I really get annoyed at some movies that bludgeon me with music that just speaks to the obvious — "They are *so* in love!" "He's a real HERO!" — that sort of thing. It certainly works for some films, and in some scenes, but sometimes it just goes way over the top and I'm left feeling more than just a bit manipulated and talked down to.

I'm sure that most of you have noticed some of these musical transgressions in scores you've heard. Don't be too quick to blame a composer for it, though. Just as often these things come from the wishes of the director. Whenever I hear something in a score that rankles me (and that is very rarely), I always remind myself that it was approved by the director and the producer. No composer gets to just go off and score a film. It's a collaboration. Maybe the composer argued against it and lost. Maybe the composer argued for it and won. Either way it comes down to what the director or producer wants for the film. But by being sensitive to the potential pitfalls of these "musical rules" you can easily steer clear of musical contexts that will come back to haunt you.

Next month I'll touch on a couple more "rules" that I find can help or hinder how well music will work for a scene. Until then remember, never yell "theater" in a crowded fire. ■

Jeff Rona is a composer and synthesist in Los Angeles. He has scored several films, including Ridley Scott's White Squall. *His TV scores include* Homicide: Life on the Street, Chicago Hope, *and* Profiler. *He can be reached at jrona@earthlink.com.*

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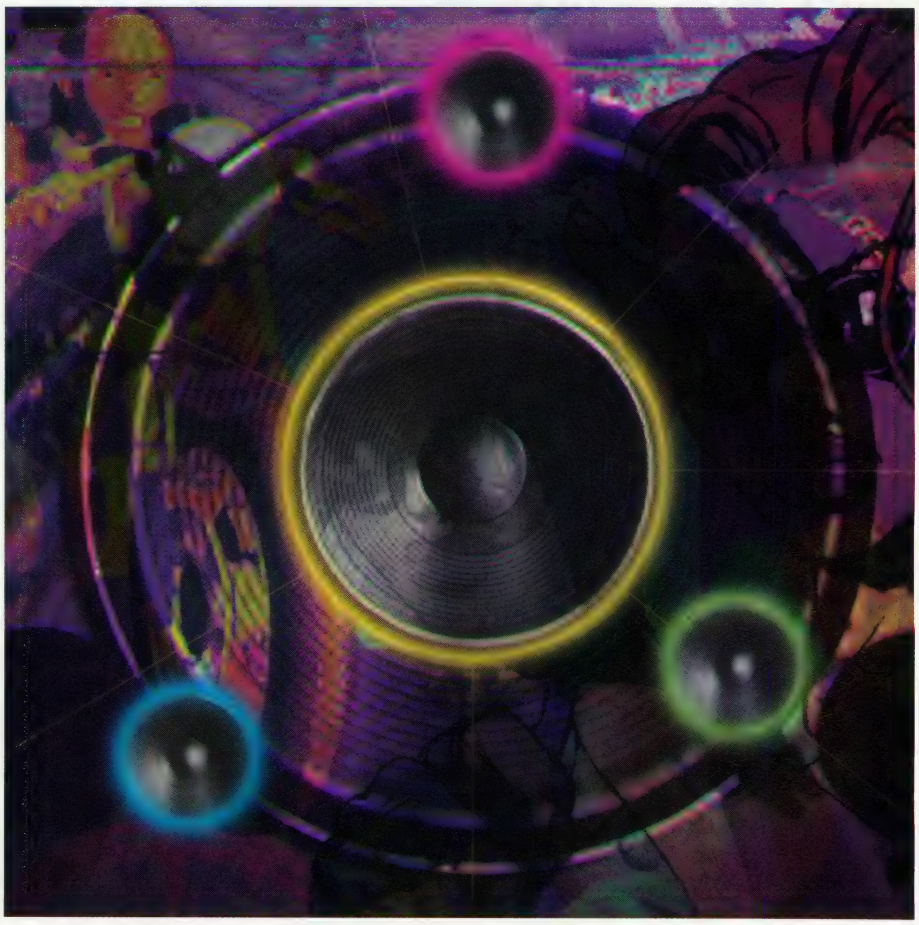


There was a time not too long ago when I thought I could never write a column with the title above. The state of music and audio for multimedia products was either horrible or nonexistent. Music was so low on the totem pole for inclusion in multimedia products that people didn't even take the subject seriously. Multimedia mostly consisted of books on a screen, peppered with graphics, and . . . oh yes, once in a while, bits and pieces of sound. If one were to mention the challenges of improving the aural component of multimedia, then one had to be ready for a possible strait-jacket fitting.

We've come a long way, baby. The strides have taken place on two fronts simultaneously — the necessary technical improvements to enable viable music and audio delivery, and the creative talent necessary to pull it off.

Taking Stock

Although "CD-quality audio" remains effective marketing-speak to promote the platform, 44.1kHz, 16-bit audio for multimedia playback continues to be a luxury, due to the still-limited bandwidth necessary to deliver the whole enchilada to the computer screen. Nevertheless, 22kHz, 8-bit is a far cry from what it was just a couple of years ago, due primarily to improved multimedia audio production tools, both proprietary and "over-the-counter." On the PC side, multimedia audio has enjoyed vast improvements in MIDI soundtracks, particularly because of wavetable audio cards and tremendously improved sample libraries. The Macintosh-loyal may soon see quantum leaps in this area as well, as QuickTime 2.5 and OMS help to level the playing field. Nevertheless, digital audio has been the medium of choice for many developers thus far, enhancing, improving, and changing the multimedia experience to the point where it is finally beginning to be exciting.

For the pundits who cried "content, content, content," there are finally some decent, if not electrifying, case studies to hold up high and share with the world. Interestingly, the CD-ROMs that you might expect to deliver the promise often do not, while the bulk of the good examples come from surprising, unassuming sources.

Tasty is Good

I stumbled across *The Wide World of Animals* quite by accident as I was looking for something to serve as a decent introduction to CD-ROMs for a relative who was visiting. What I found was a product that excels both as an example of the medium and for its music and sound. *Wide World* is a product of Multimedia Corporation on the Creative Wonders label, a joint venture of ABC (Capital Cities) and Electronic Arts. Based on that alone, someone ought to get an award just for putting together the deal, but I'll leave that discussion for another time.

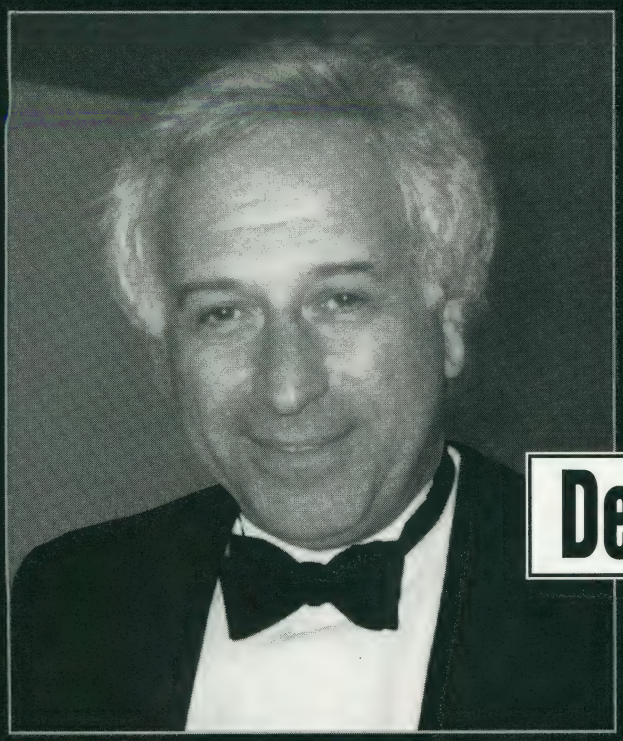
The soundtrack to this educational and entertaining (has the "edutainment" word really stuck after all this time?) CD-ROM is a perfect blend of delicate score and experience-enhancing sound effects. Sometimes the two are inseparable, sometimes they serve well by themselves. In some cases the music bed will play throughout a particular segment of the program and then switch to a different motif in another, each time linked by a three- to five-second segue of music and sound effects.

The magnificent soundtrack for this release is the work of Steven Foux, who gets credit for both music composition and sound design. Also listed on the credits is Marcus Fielding for sound production. If the contribution by Marcus was only to prepare the audio files for delivery in their final format, he still deserves recognition — the track is as clean and pristine as you could expect coming out of multimedia speakers.

Are music soundtracks effective because they are "invisible" and unnoticed to the user, or are they great because there is something about them that really stands out? This is the same argument that has been discussed for years regarding film soundtracks. My experience has demonstrated that both forms are equally viable, as long as the end result works and does not call too much attention to itself. In the case of the *Wide World of Animals* soundtrack, the music by itself is tasty and very noticeable. But in this case, tasty is good.

There has been a trend to include a soundtrack CD with some multimedia titles, and in some cases the music is surprisingly good. There are lots more out there than I can possibly include without getting angry letters for the ones I omitted; suffice it to say there's been a tremendous improvement in this category as well. It's difficult to know exactly what style of music you'll be getting until you purchase the title (unless

Legendary Composers



In addition to receiving an Emmy nomination for scoring all of the episodes of NBC's "Fame" series, William Goldstein has received numerous Emmy nominations and awards for his film and concert scores. So what composition software does he use? JAMMER of course. JAMMER instantly creates rock solid drums, powerful bass lines, and beautiful rhythm tracks, all based on the chords you type in. It's like having a full band and orchestra ready to jam with you 24 hours a day.

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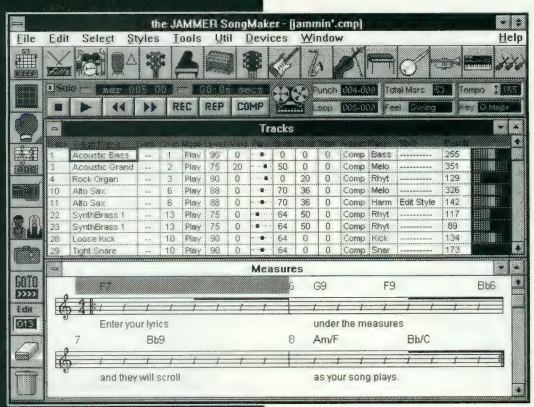

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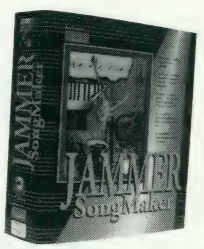

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it's a space shoot-em-up or in the horror genre), especially if the CD in question is more "edutainment" (there, I said it) oriented. Still, it's nice to be surprised by some good music that comes packaged as a "bonus" to your purchase.

Some Culture, *S'il Vous Plait*

Another equally good CD-ROM that benefits from the soundtrack is *Le Louvre* from BMG Interactive. The artists in this case are proven ones who date back long before hip-hop or techno. The tour of *Le Louvre* features works from the likes of Berlioz, Vivaldi, Ravel, and several other composers, who are each selected to put an additional musical frame around a specific picture. So, in addition to absorbing information about paintings and the museum itself, a total experience is delivered that almost puts you in the specific time period. Although the total time for the musical components amounts to only 20 minutes, its strategic placement makes it go a long way.

Although not as pristine as the audio quality of *Wide World of Animals,* the track sounds good and delivers enough quality to be effective, even in mono. I imagine it won't be long before the music is not only stereo, but provides an option for placing a hall, surround, or concert effect on the tracks. That capability would put this soundtrack over the top.

The Bible Says. . . .

Regardless of your religious persuasion, another CD-ROM that I can highly recommend is *Charlton Heston's Voyage Through the Bible.* Heston didn't manufacture this product, but he does an excellent job of hosting and narrating the discs in the series (the Old and the New Testaments).

This Jones Digital Century/GT Interactive product (see, there go those strategic alliances again) takes the music-as-soundtrack idea to another level. As in *Le Louvre,* classical music plays a great part in contributing to the historical context of each piece. Musical selections come from Mozart, Bach, and Schubert. The New Testament disc goes further by allowing you to zero in on just the music compositions, either by selecting one of the composers, or in some cases the type of music — Gregorian chants, Byzantine chants, Renaissance music, and so on.

The music portion of the disc is also narrated by Heston. He provides some insight into the selected music or composer while the soundtrack plays in the background. This default mode allows you to alternately select "Music Only," which removes the narration (sorry, Chuck) while you immerse yourself in the music for learning or for pleasure.

The actual score for the product is provided by Leonard Rosenman, a successful composer whose credits are too numerous to mention, but include *Star Trek IV, Robocop 2, Lord of the Rings,* and *Barry Lyndon* (which won an Academy Award). Multimedia budgets being what they are, you can rest assured the soundtrack was likely adapted from the *Voyage Through the Bible* television series. Still, the soundtrack is perfect for the title, and although it tends to qualify more under the "you'd miss it if it weren't there" category, it does an excellent job of hightening the multimedia adventure.

No longer the bastard child of multimedia production, music and audio production is taking the CD-ROM experience to new heights. I didn't cover the game platforms (Sega, Saturn, etc.) this month, but the same trends — mostly positive ones — are taking place there as well. Full bandwidth or not, taking stock of where multimedia audio is today is an encouraging endeavor. Besides, if content is king, then "almost full-bandwidth" should be enough. *Sgt. Pepper's Lonely Hearts Club Band* still sounds terrific to me. All four tracks.

Have you found an example of multimedia music that's mind-boggling, or just plain good? You have? And it's not your own? (Don't need endless self-promoting endeavors right now.) Drop me an e-mail at interoctav@aol.com and let me know.

Bob Safir is a senior marketing communications writer for Digidesign and president of InterOctave, a San Jose/L.A. company specializing in original music and sound design for interactive multimedia. He is co-founder of the Interactive Audio SIG of the MIDI Manufacturers Association, and is currently searching for any excuse to have his very own Web page.

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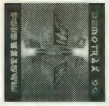

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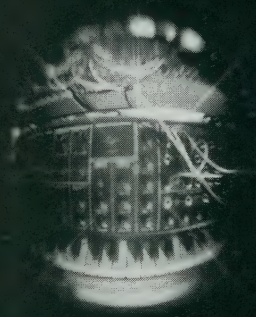

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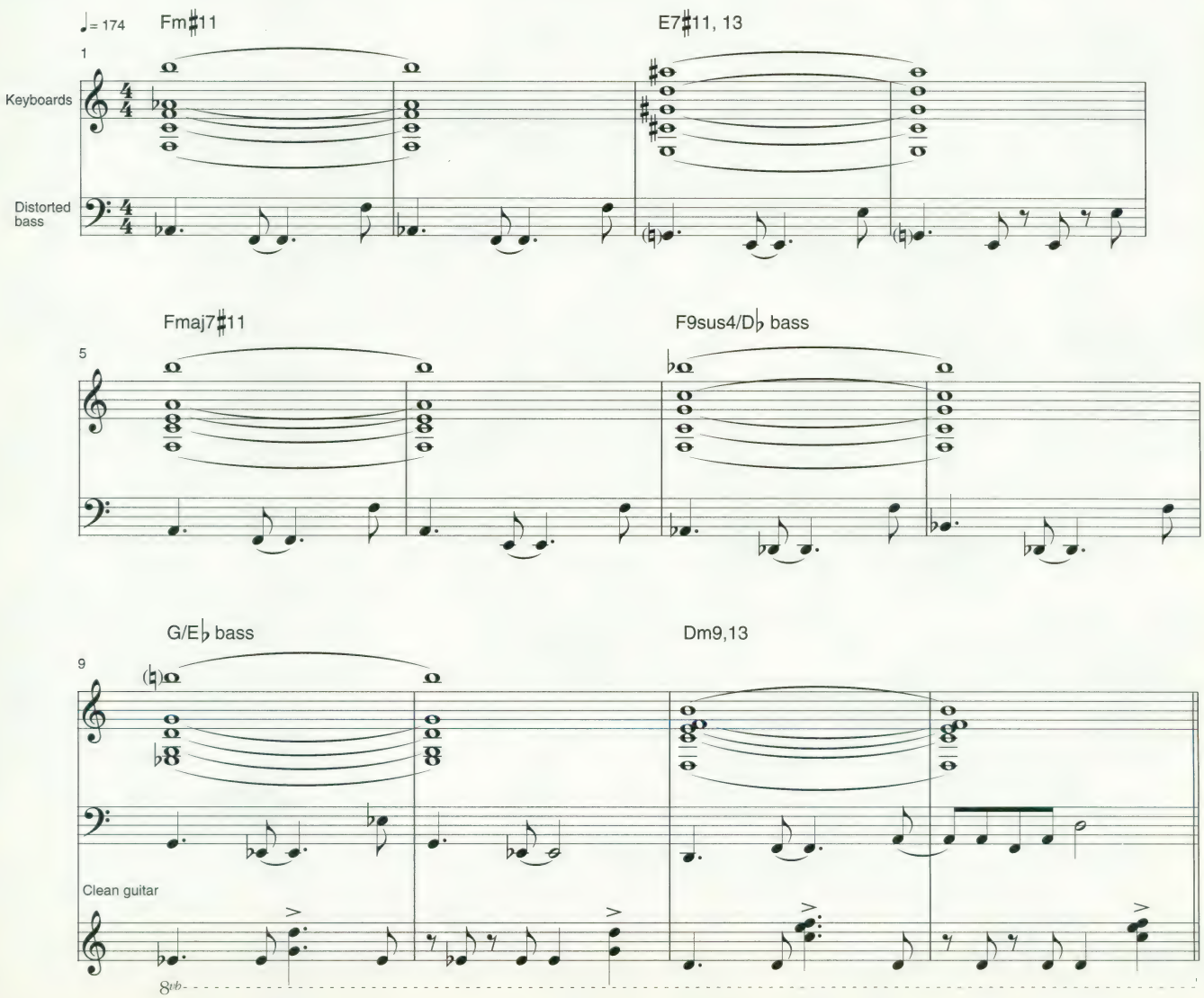
DAVE STEWART

How Not To Write a Pop Song ("The Emperor's New Guitar")

YAAAARGH!!! Er, sorry . . . just trying to catch your attention with a strong opening, which I am told is good journalistic practice. I'm a little distracted this month, in the middle of programming a lot of stuff for a forthcoming gig here in London. Modern audiences expect a show, so I have hired a set of flowing white robes and a staircase to be erected at the back of the stage. For the first few tunes, I shall conceal the robes under an anorak, but in the last number I shall whip it off, pause while the crowd applaud my radiant attire, then make my way to the centre of the stage and adopt a crucifixion pose while the band crank out an atonal riff in 21/8 at insane volume. At that point, I thought it would be great if a lot of school children dressed as Biblical peasants rushed on and embraced me, but that is proving problematical. . . . I rang the local primary school and asked if they could lay on a few dozen youngsters, but they rather rudely hung up. My brother has offered to lend me his son George, but George is only four and not good at remembering instructions. Ah well — if all else fails, I'll tell the band to mob me. They might want extra pay, but it'll be worth it, even if there are only two of them — they can always mill about a bit and try to look like a crowd. After an extensive hugging session, I will ascend the staircase in a spotlight with infinite slowness, raise my arms to the heavens, then disappear over the

Ex. 1. The initial dozen bars extracted from Stewart & Gaskin's "The Emperor's New Guitar."



"The Emperor's New Guitar," written by David L. Stewart. © & ℗1982 Budding Music Ltd., U.K.

back. (Must remember to ask the promoter to provide a stepladder, as the sheer drop could be hazardous in the dark.)

While all this is going on, I have arranged, at great expense, for Jarvis Cocker of the famous pop group Pulp to come on and waggle his bottom at the audience. I personally don't approve of any stage activity which relies on the use of buttocks, but this is a necessary ploy to silence those who have compared our stage show unfavourably with those of Prince and Madonna. I shall remain resolutely straight-faced through all of this, and expect others (especially the band) to do the same. The audience should understand that this is a perfectly serious piece of theatrical allegory which might just save the planet, and anyone caught tittering will be politely but firmly asked to leave.

Well, what do you think? Too far-fetched? Yes, maybe you're right. Chances are I'll forgo the theatricality and fall back on that good old standby, the clean shirt. Still, it was a good idea, don't you think? Just remember, I thought of it first.

SCUM!!!

(Thought the piece was flagging a little; time to throw in another attention-grabber.) Actually, this was not one of mine, but a magazine headline I saw while browsing in a newsagents recently. SCUM, it said, in quite big letters. Fearing it might in some way refer to me, I read on: WHY YOU ARE MARTIAN SLIME. What, me personally? I suppose it might explain how I've been feeling in the mornings lately. But hold on — if I was Martian slime, so was everybody else in the world, probably . . . including the person who wrote the article. The image of a puddle of Martian slime operating a word processor while sipping coffee and munching a sandwich was a little hard to take in, so I bought a music magazine with a free CD of Holst's *The Planets* on the front instead. (£13 did seem a little expensive for a magazine, but what the hell.) As I left the shop, I noticed that the SCUM magazine was the *Fortean Times*, which explained everything. You know this paper? It's a bit like your *National Enquirer*, focusing on the strange, improbable, and frankly untrue. ("Statue of Elvis Presley Found on Pluto," "Iowa Woman Has 47 Children," "A&R Man Makes Sensible Decision," etc. I once submitted a piece called "The Unknown" to the *Fortean Times* — six perfectly blank foolscap sheets — but they sent it back saying they didn't like the style.) Anyway, I should have bought a copy, but have since resisted the temptation to go back to the shop ("I want that weird magazine, er, what's it called. . . ? The *Fartean Times*. You know, the one which said you were scum and Martian slime") in case a misunderstanding arises.

PSYCHIC!!!

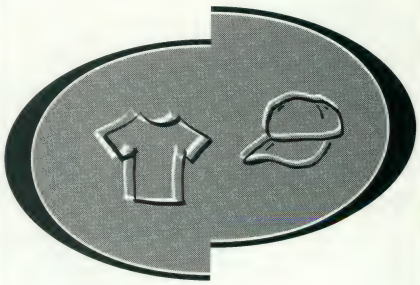
(If you are, no need to read on.) Talking of strange magazines reminds me of a photo session I did with my old band National Health. The photographer wanted a moody shot full of deep, dark, rich colours, to which end he rented an old, heavily wood-panelled Irish pub and instructed us to wear dark clothes and drink pints of Guinness. To give the impression that we were a thoughtful, literary group and not just another quartet of beer-swilling louts, he also asked us to bring newspapers as props. Late for the session, I rushed into a newsagents and grabbed a pile of publications at random. Only halfway through the shoot did I realize that one title was the *Psychic News*, which I read from cover to cover with great interest. The resulting picture, showing me engrossed in the *Psychic News*, appeared on our next album, and some time later I received a phone call: "Hello, is that Dave Stewart? This is the editor of *Psychic News*. We saw your album, and I was just wondering . . . do you read *Psychic News*?" With surprising presence of mind, I answered, "You tell me." How we laughed!

OH BOLLOCKS!!!

It's dot-ogling time. As you know, I could go on writing daft stories all night, but *Keyboard* do not pay me to scribble nonsense about psychic newspapers and Martian slime. After all the side-splitting levity of their in-depth analyses of the effects of analogue oscillator attack transients on MIDI timing slop, what they want from me is some really depressing stuff about the technicalities of music, and by God, that's what they'll get. Wipe that smile off your face and check out this month's musical offering (see Example 1). Are we having a bad time yet? This is an extract from a tune we'll be playing live soon, a somewhat mad song from our back catalogue called "The Emperor's New Guitar." Barbara and I joked that this extract, in all its polyharmonic horror, should be subtitled "How Not to Write a Pop Song," but I do find the first four bars very entertaining. I was trying to express my rage, disgust, and contempt at the crap which certain sections of the music business regularly throw at the record-buying public, and those first two chords (inasmuch as pitches can express anything) say it all. Play them on your hardest, fiercest sustained keyboard patch and watch the neighbours dial for the emergency services.

"The Emperor's New Guitar" by Dave Stewart and Barbara Gaskin has not been released in the USA due to protests by the "Say No to Weird Harmony" right-wing pressure group. However, you can look it up in Dave and Barbara's Web site: http://www.demon.co.uk/creative/davebarb/. If you are of a literary bent and not just another beer-swilling lout, cellotape your message to the back of a seagull and tell the bird to head for: Dave Stewart & Barbara Gaskin, Broken Records, P.O. Box 4416, London SW19 8XR, England.

THREADS



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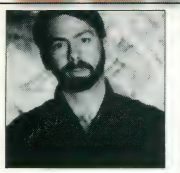


FRED HERSCH

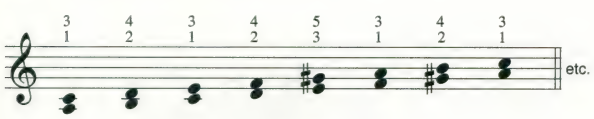
Piano Math: 3+6=10

Let's get back to work on "Manhã de Carnaval." I hope that you've been experimenting with setting up the *bossa nova* groove and that you've been digging into the melody and exploring the many harmonic options the tune offers (see the September and October columns for a refresher).

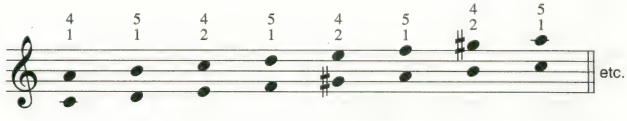
The best way to increase your musical and pianistic vocabulary is to work on technical elements in the context of a tune. It's a lot more fun and is much better for developing your ear than dry repetitive practicing of an isolated exercise. It even saves valuable time since you're working on several things at once — keeping form, rhythm, and harmony together while you focus on a specific skill. I thought that this tune would be a good vehicle to use in working on thirds, sixths, and moving tenths.

Because of the way the overtone series interacts with the equal-tempered tuning of the strings, pianos resonate beautifully when you play these particular intervals. The secret to using them well is to play in the registers where they sound best while being relaxed enough to play them without struggling. To begin with, let's work on an *A* harmonic minor scale in thirds and sixths (Examples 1 and 2). A technical tip: When you work on thirds and sixths, start out by using what I call "short sounds." While there's no need to play a sharp staccato, there should be a definite separation between each pair of notes. Over time, this will train you not to hang on or get stuck with either finger from beat to beat. It will also keep you from holding on and pivoting at the wrist, possibly causing discomfort or tendonitis. Play the scales in four steps: (1) Right hand alone on the top notes using the fingering marked. (2) Left hand alone on the top note using the fingering marked. (3) Hands together (top and bottom notes). (4) Both notes with one hand.

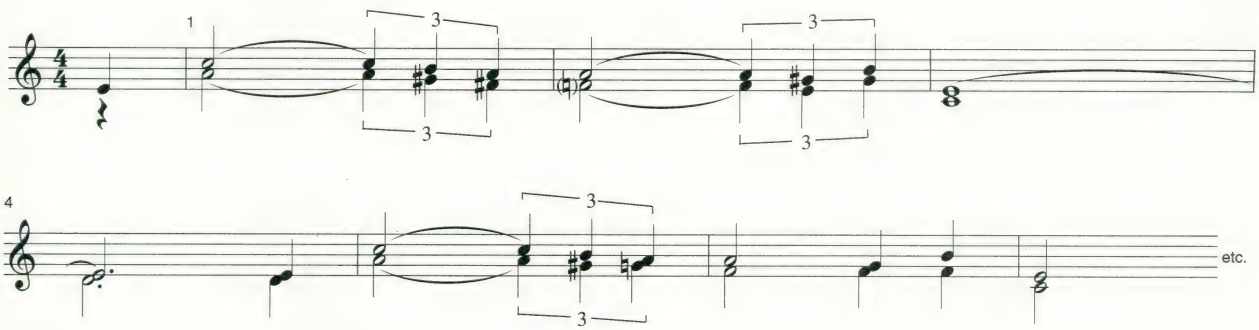
Ex. 1. The A harmonic minor scale in thirds; put a little separation between each pair as you play them.



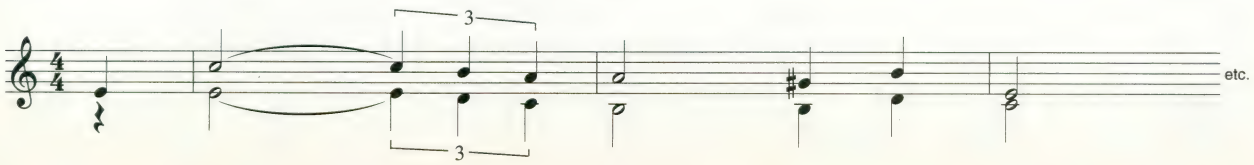
Ex. 2. The A harmonic minor scale in sixths. Don't hold onto notes as you move to the next pair; this will help eliminate pivoting at the wrist.



Ex. 3. Play the melody of "Manhã de Carnaval" in thirds, adjusting the quality of the intervals to fit the harmony.



Ex. 4. Now experiment with playing the melody in sixths.



"Manhã De Carnaval (A Day in the Life of a Fool)," words by Carl Sigman, music by Luiz Bonfa. Copyright © 1966 by Les Nouvelles Editions Meridian. Copyright renewed. All Rights Administered by Chappell & Co. International Copyright Secured. All Rights Reserved.

Now work through the melody in thirds and sixths. Once again, start by using two hands for the top and bottom notes. You will notice that I'm mixing up the quality of the thirds and sixths, using both major and minor intervals, along with the occasional second (Examples 3 and 4).

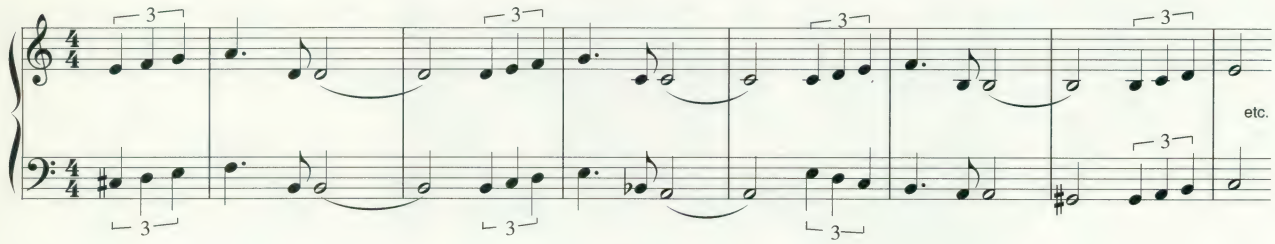
Now let's try tenths on the second eight bars. If you spend a bit of extra time on your thirds, the tenths should come a lot easier. (Example 5). Continue these approaches through the rest of the melody, varying your register and note choices.

Now let's add an inner voice which will be — you guessed it — mostly sixths (with an occasional fifth thrown in). As we put in this new element, you will be playing the top two notes with your right hand and the bottom with your left (Example 6). Note that the movement isn't all strictly parallel — using contrary motion makes for better voice-leading. You can also use this three-voice approach as you improvise (Example 7).

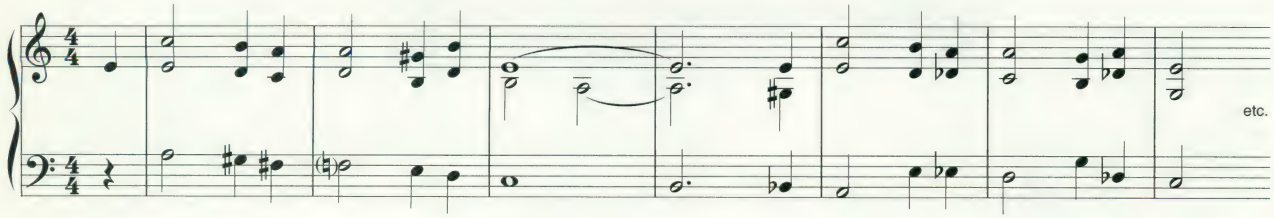
If you take your time and build up to it in a logical manner, this last example will become a lot easier. Just remember to stay light and don't hold on anywhere. If you can hear and play three independent voices at once while keeping the voice leading together (remember the "balance knob" from the June issue), playing the melody in thirds or sixths over a left-hand groove will be a piece of cake. Remember to practice with short sounds, and always stay relaxed — and try applying these ideas to any tune in any key that interests you.

Nonesuch Records has just released Fred Hersch's third solo piano CD, Fred Hersch Plays Rodgers and Hammerstein.

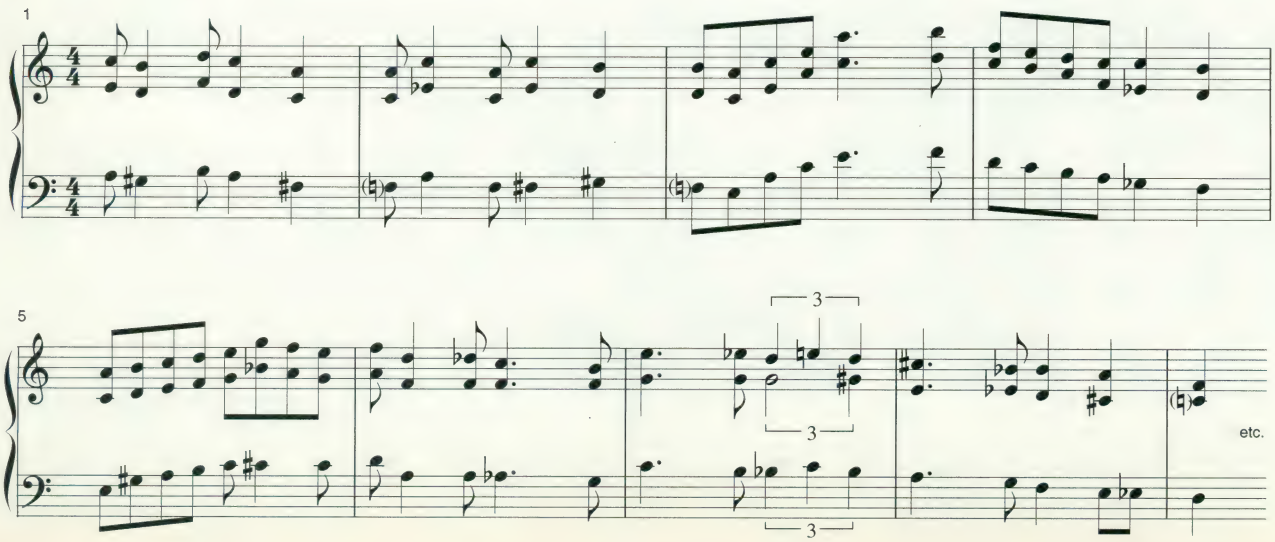
Ex. 5. Here is the second eight bars of the tune in tenths for two hands.



Ex. 6. Now let's add an inner voice, putting those now-familiar sixths in your right hand. Note that the left-hand part doesn't maintain tenths rigidly; using contrary motion makes for better voice-leading.



Ex. 7. Here I'm using more of a free-form approach, as I would when soloing over the changes. Note the occasional contrary motion. Though it's a bit stark in a solo piano context, it will sound great with a bassist or rhythm section.



CRAIG ANDERTON

Analog Sounds for Digital Recording

I think it's no coincidence that the analog synth revival struck just as digital recording revved up. Bright-sounding digital synths made a good match for inherently dull analog tape, while analog synths work well with full-frequency response digital recording. If you kept all those dinosaurs that people laughed at in the '80s, or have enough disposable income to buy vintage pieces for exorbitant prices, great! But if all you have is a selection of digital synths, don't give up on sounding analog just yet. Here are some tips to make your digital synths record just a bit more like their analog forebears.

Less Highs = More Warmth

Analog synths tend to have less high end due to the signal passing through a lowpass filter at all times. Digital synths have a pretty extended high end, and their higher frequencies are somewhat more distortion-prone, which can give a raspy sound instead of the duller, warmer analog sound.

Anything that cuts highs slightly from your digital synth will warm it up, including tone controls, outboard equalizers, simple tube preamps, mixer hi-cut filters, etc. At first the sound will seem dull by comparison, but let your ears get acclimated. Not every sound needs high-frequency "zing" (just ask any guitarist playing a Les Paul through a stack of Marshalls). In fact, you can often bring duller sounds up more in the mix (great for leads) without them sounding harsh or strident.

You Can Tune a Digital Synth, But You Can't Tuna Fish

One of analog's charms is the slight detuning that occurs from component values drifting due to aging, temperature fluctuations, changes in planetary positions, and whether the refrigerator just kicked in next door. This drift is most noticeable with multiple oscillator patches, as it creates a "humanized" chorusing effect.

Digital synths have inherently perfect tuning, but an easy antidote is to assign velocity and/or pressure as pitch modulation sources. The amount should be very small — just a few cents variation — and one oscillator should go slightly flat while the other goes slightly sharp (negative and positive modulation respectively). As you play, small pitch changes will occur that add more character. (Note: Some Yamaha FM synths, including the TX802 and DX7II, had a built-in pitch randomizing option. However, I prefer variations that correlate to your playing. It may be less "analog," but it's more expressive.)

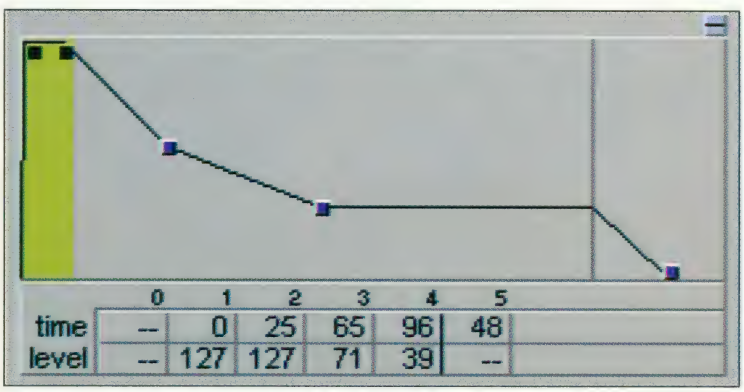


Fig. 1. With editor/librarian software, you can visually inspect your envelope to get a rough idea of whether it will have "analog punch." Here, the segment between time 1 and time 2, which is highlighted, stays at full level. By playing the keyboard and listening, you can determine the exact setting necessary for time 2 on your synth to get a full-volume segment of between 20 and 30 milliseconds.

Waveform Mix 'n' Match

Layering analog waves with sampled ones can work wonders. For example, remember those smooth, dreamy string synthesizer sounds of the '70s? They were usually based on pulse and/or sawtooth waves. Layering these with real string samples produces a result that is more smooth and "analog" sounding than the sampled version, but seems thicker and more realistic than the purely analog waves.

Back to Mono

Many digital synths offer a monophonic keyboard mode in which only one note plays at a time, just like the vintage, steam-powered synths that were all the rage during the 1840s. (Just kidding.) This really helps get you into a Minimoog kinda mood, but also note that in most cases this mode also allows for *portamento,* that gliding effect that was such a big deal in the '70s. In fact, that sound has become so identified with early synths that adding a bit of portamento to just about *any* digital sound makes it seem more analog.

Vintage Punch

Even when set for minimum attack, no sustain, and instant decay, the Minimoog envelope exhibits a slight hold time at maximum level before the decay starts. I believe this is what gives the Mini its punchy sound, as it hits your ears full blast for a little bit at the beginning of the note — not unlike what you get with limiting.

With sustained sounds, you can create the same effect with any digital synth using time/level envelopes by setting the first two levels to maximum, and programming a bit of a hold time (around 20-30ms) before the rest of the decay kicks in.

If your synth doesn't read out time in milliseconds but instead uses SANs (Stupid Arbitrary Numbers), don't panic. After setting the first two levels at maximum, turn the other levels all the way down. Next, adjust the time between the first and second levels (called "T1" on most envelope generators) for a bit more duration than a click, but

less than an obvious note or tone. When setting up this duration, be sure to check whether the envelope time values are being modulated by velocity or key position. Finally, program the rest of the envelope for the decay, sustain, and release characteristics you want. Fig. 1 shows a typical "punch" envelope, with the hold time indicated in yellow.

Synthesizing The Classic "Hum Drum"

Early analog drum sounds were based on a variation of the "Twin-T" oscillator circuit (a sine wave oscillator set just below the point of self-oscillation). When hit with a trigger pulse, the circuit would oscillate briefly, creating a damped sine wave that decayed logarithmically over time. This is why the analog kick drum on a TR-808 is so deep: it's a very low-frequency sine wave (almost like 60Hz hum) with no harmonics at all — just pure bass.

To recreate the "hum drum" patch digitally, start off with a sine wave and set the amplitude envelope for a logarithmic decay (*i.e.*, a rapid initial fade, then a slower fade toward the end). Also consider layering a percussive attack (a wood block tuned down in pitch, the first few milliseconds from a sampled kick drum sound, etc.) along with the sine wave to add a bit more edge.

Gimme Knobs!

Digital synths (with a few exceptions) lack the real-time control complement of knob-laden analog synths. But many parameters can be assigned to respond to MIDI continuous controllers or sys-ex commands, and devices such as the Peavey PC 1600 provide hardware sliders that can send out continuous controller or sys-ex information. Although this requires some programming in advance (programming sys-ex strings is particularly challenging; if you don't have your synth's sys-ex implementation, write the manufacturer for a copy), it's an effective way to obtain real-time control over multiple synth parameters. Some high-end sequencers have on-screen sliders with a "learn" button, which will let you control parameters even if you don't want to mess with hexadecimal bytes. Check your sequencer owner's manual for specifics. Also, many times a synth's data slider can be assigned to control a particular function (and don't forget about the footpedal jack).

The bottom line: Sure, analog synths are fun. But just as analog synths were underutilized when they were the only game in town, digital synths are now similarly underutilized. Perhaps 20 years from now people will more fully appreciate today's machines, but you don't have to wait until then. I hope these tips will help give your digital recording setup a bit more of an analog veneer.

Craig Anderton is, like, you know, a dude who like, you know, writes stuff and makes music. He takes pride in his heritage as a carbon-based lifeform.

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LETTERS

◀ *Continued from page 8*

home. That was at the beginning of May. It is now August, and the 303 has not yet arrived here and is not expected until mid-September.

In looking through old music magazines from England, I've found that there are many products that either have just arrived on our shores or are nowhere to be found. I can't help but wonder why.

Sean Tubridy
Glastonbury, CT

[*There are several reasons why an instrument might reach the U.S. months after its introduction elsewhere — or might never be sold here. Many manufacturers are based overseas, and the U.S. office may only act as a distributor. Some of these distributors are subsidiaries of the parent company, while others are independent. An independent distributor will sometimes pass on a product that they don't feel will sell well enough in the U.S. to justify a sales push. The parent company might build only a small number of units to begin with, and might want to target those at a market where they calculate they'll have a better chance of making a profit. Music trends are different in different countries: In the case of the MC-303, the dance/rave scene in the U.K. is a larger segment of the music market than it is in the U.S., which may have influenced Roland's marketing plans. The MC has now landed, however. Look for a full Keyboard Report in the January issue.*]

The MOD Squad

Love the mag! I noticed in the latest issue a small ad for your sister magazine, *Music & Computers*. It mentioned the "MOD revolution." It's about time! Tons of people all over the world have worked with this kind of thing, and it hasn't even been mentioned anywhere until now. One thing that was pointed out by my friend CrakerjaK is that when anything such as we use to compose music on our PCs goes to the mainstream crowd, the entire demo scene will just die off. I hope this does not happen.

Some Web sites for nice PC music: www.fm.org (a must-see, in my opinion), www.cdrom.com/pub/demos/music (Hornet DemoMusic archive — everybody can post music here), and www.kosmic.org. I talk to so many people who like the demo scene music I play for them and want to get their own copies, but don't know where to look.

CaTsPaW (Andrew T. Nissley)
via Internet

[*For much more on the MOD demo scene, track down a July/Aug. issue of* Music & Computers.]

Corrections

In the Oct. '96 issue, page 14, we mistakenly referred to David Steinberg's company, Earshot Music Productions, as Earmark Music. Sorry about that. David asked us to mention that his AOL address is STIXNTONES.

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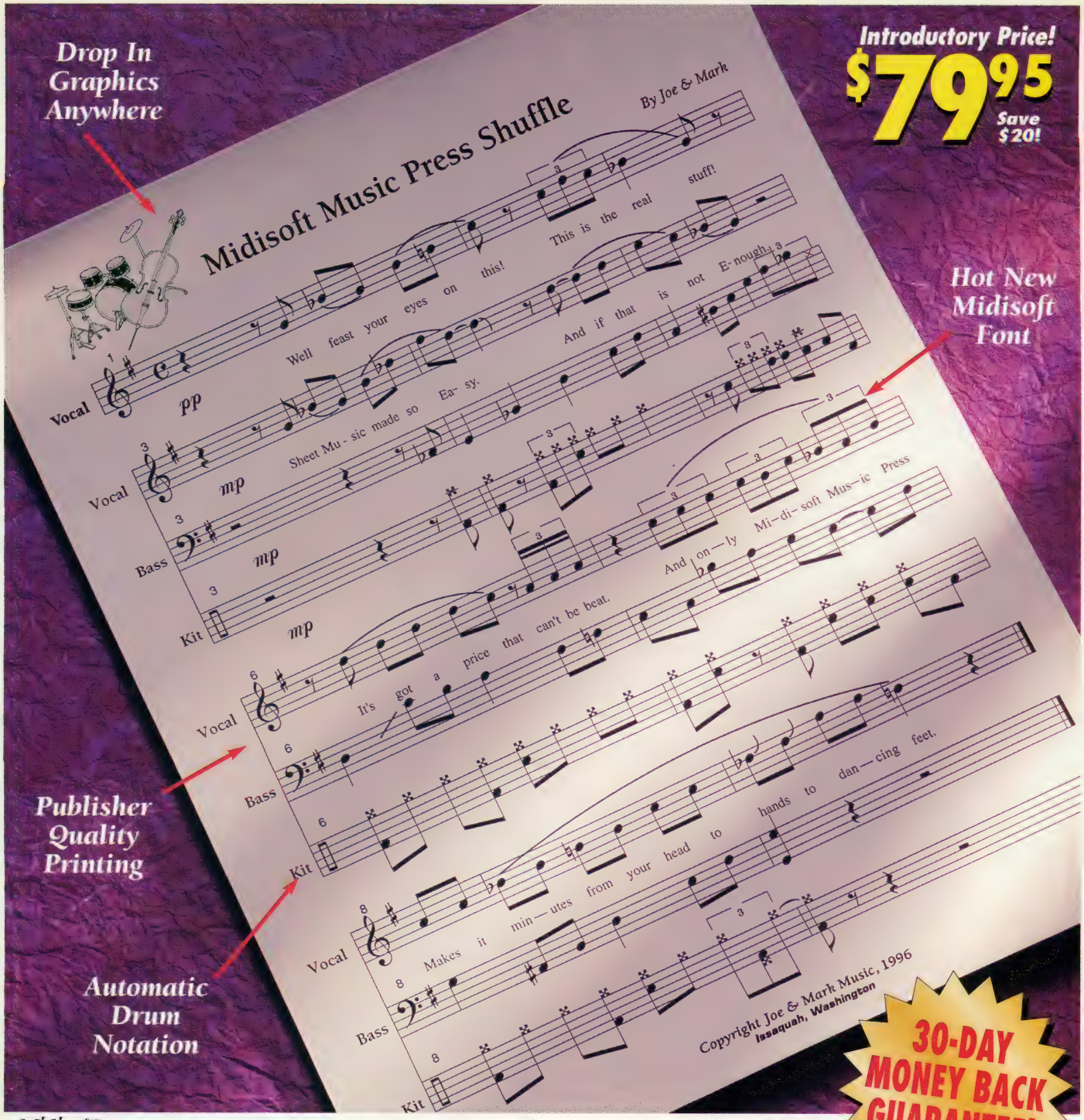

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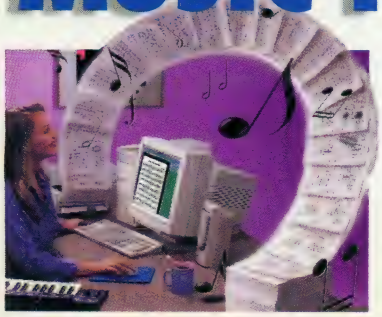

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READER SERVICE NO. 235

composing

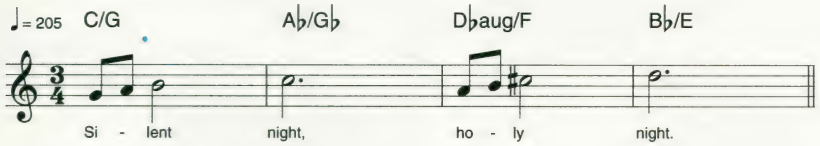
RICHARD LEITER

The Joy of Rewrite

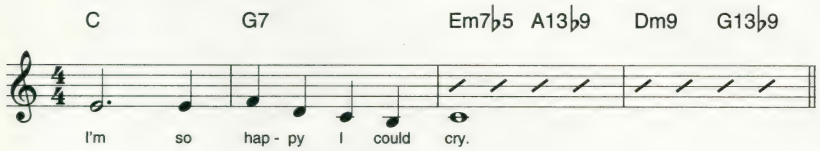
Ah, December! That huge sucking sound you hear is the emotional vortex of Christmas and New Year's whirlpooling you into the raging waters of family manipulation, spiritual confusion, cruelly dashed expectations, and powerful booze disguised as liquid candy. By the time you partially recover, numb and clinically bummed, it will be late January.

To spare you further guilt, I recommend that you make your New Year's resolutions now, before the hurricane hits. This will not only help mitigate your holiday depression, it will also give you something to do while you're sitting in O'Hare for 28 hours desperately pleading with the airlines to stop playing their vicious little "standby-passenger-wait-list" games with you. Furthermore, I urge you to write down your resolutions.

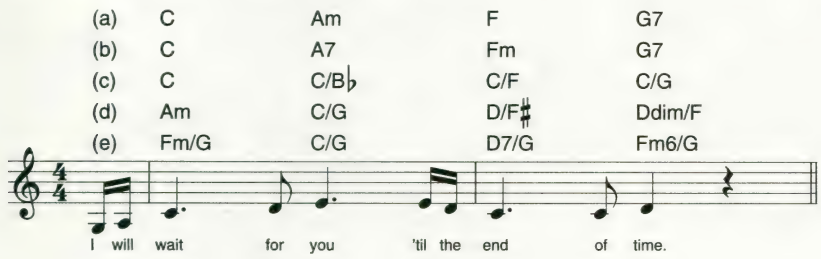
Ex. 1. The problems with this example are comically obvious; they probably won't be as apparent in something you've just written. But the technique for improvement is the same: Just let yourself sense the problem spot, then analyze the wrong direction and correct it.



Ex. 2. Sometimes the problem is with a juxtaposition of incompatible stylistic elements, as in this country-jazz hybrid.



Ex. 3. Play this melody with each set of changes. Reharmonization is a sure-fire method for coming up with different moods. On set (e), omit the third of each chord.



Ex. 4a. The melody from Ex. 3 becomes a different entity entirely with the relocation of a couple of pitches.

Ex. 4b. Adjust a note or two more, and you've got yet another possibility.

When you're through listing the inevitable Resolutions of Futility (involving weight loss, muscle development, and foreign language acquisition), may I recommend that you resolve to become a better rewriter, something easy that will actually help you in your career.

Most people balk at rewriting because they don't know how to do it. It's actually a very gratifying process that's not unlike cleaning bathroom grout with a toothbrush: Nobody wants to do it, but once you're into it, it's hard to stop until every annoying blemish is gone. Rewriting can accommodate its share of genius, too, and through it you can turn a mediocre idea into an excellent song. Here's how.

Pay Attention to the Little Red Light

You have, in your gut, a Wrong Music Detector with a Little Red Light located on the front panel. This Little Red Light comes on whenever you hear something that doesn't sound right. We all have a tendency to ignore the light when we've just written something because we're more concerned with the thrill of creation than with the quieter joys of gradual improvement. But almost all compositions require some polishing and sanding, including yours. The trick is to be sensitive to the Little Red Light as soon as you see it glowing.

Look at Example 1, an early version of a famous Christmas carol, and notice where your Little Red Light starts flashing. Mine goes off even before the tune begins, at the tempo indication. Is this Anxiety Night? Caffeine Night? Next, I'm bothered by the four-note melody. Rhythmically, it's jagged and hard to sing. Melodically, it ascends like a drinking song and contradicts the message of calm and awe in the lyric. Then there's the harmonic structure, better suited to Wagnerian madness than the gentle beauty of a silent night. Keep in mind that this isn't bad music, just wrong music. That distinction should make it less painful for you to make the changes in your own writing. Here are some questions that will help you identify the problem when the Little Red Light comes on.

• *What's the style?* Example 2 shows the last two bars of a generic country song followed by a four-chord turnaround in a jazz style, which should set your Little Red Light blinking wildly. A style is a set of musical rules that should only be broken if you have a very good reason, like if you want to make a musical joke, or if your soul cries out for a particular form

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of expression. If you don't want your piece to be funny or unintentionally disturbing, stay within the style. In this case, stereotypical country harmonies allow for an occasional minor 7 chord, but rarely those ♭5s, 13s, or even a iii-VI-ii-V progression. When something sounds wrong with your composition, ask yourself: Is the style consistent?

• *Do the changes need changing?* In popular songs, the chords are often static blocks of sound, and writers use them the way craftsmen use bricks: If one doesn't work, pull it out and plug in another. This is an effective way to write, but only if you're very sensitive to the nuance of each change. Go over the tune chord by chord and replace trouble chords with better ones. Be ruthless in finding the right chord, and make one up if you have to.

Example 3 shows a simple melody with five slightly different chord progressions (a through e), each one with a different emotional resonance and stylistic twist. Example 3a shows straight bubble-gum changes — you'd better have a great singer to sell something this bland. Example 3b is slightly less predictable; by making the *A* minor into major and turning the *F* major into minor you've upset expectations a little and thrown extra weight onto the word "end."

Example 3c has a more contemporary feel and tugs at our heartstrings in a way that a "new" country tune might. Example 3d employs a stepwise bass line and leads us to believe that the phrase will not repeat, but will transition into something different and maybe take us into another part of the song. And Example 3e runs chromatic changes over a pedal tone in a way that implies big import and signals that this tune might develop into a powerful anthemic ballad that will have us leaping from our seats and holding our lit Bics aloft.

There are many other systems of harmony that will propel the song forward. Your Little Red Light will work in all styles if you let yourself be critical during the rewrite process.

• *Does the melody linger on?* The great lyricist Oscar Hammerstein claimed that it was simple to write a great song. "Just make the lyrics easy to remember and the melody difficult to forget." I wish there were rules for creating an indelible line, but there are none. Ascending lines aren't necessarily happy and descending lines aren't always sad. Step-wise motion is no better or worse than big intervallic leaps. Melody comes from such a deep place and depends so much on context that we must simply examine the melody inch by inch and test it against other options.

However, there is a strategy we can use. Another great craftsman, E. M. Forster, said, "Style is a series of minute surprises." I think it would help to look at melodies with this in mind. Let's take a micro-look at the melody in Example 3. That first *C* is predictable. What if we bumped it up a whole step to *D*? Sing the first three notes. Do you see how it suddenly raises the energy of that line? The change might generate a line like Example 4a. Now take it up another whole step so the third note becomes an *E*. The energy continues up so the rest of the line follows suit as in Example 4b.

If a tiny change in such a pedestrian example can effect such changes, imagine what value you can find in fine-tuning a really good idea. An original melodic moment is a very powerful hook and doesn't have to be flashy or startling to be really memorable. Consider the Police's "Every Breath You Take" and Beethoven's "Ode to Joy."

Trust your Little Red Light

The lesson here is that once you've blurted your song or sonata or tribal chant into life, you must then review your work and burnish off each little burr until the project is complete. Sometimes the solution to a musical rough patch turns into your favorite spot in the tune. ■

As a composer and songwriter, Richard Leiter has done projects for a wide variety of clients — NPR, Honda, Carl's Jr., ABC/TV, and Inglenook Wines among them. He writes and performs in California.

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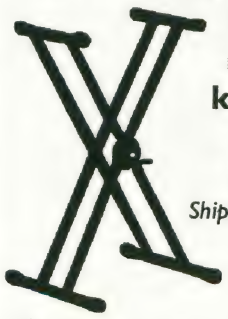

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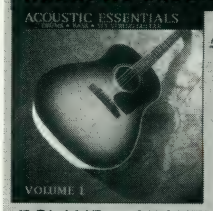

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CREATIVE OPTIONS

◀ *Continued from page 192*

creation that you don't *want* to finish, to let the work go, to send it out into the world on its own, without you.

Who, after all, will be there to protect it?

If I sound like a parent worrying over a child about to leave home for college, there's good reason. Just like child-raising, creation is an act of emotional and physical investment. Just like a child, a piece of art demands attention and focus. The big difference is that while a child needs you longer than any given work of art does, he or she doesn't need you nearly as much. Neglect your kids and they may grow up hating you, but they will still grow. Neglect your creations and they simply . . . stop.

As a species, we have a real knack for anthropomorphizing. We routinely confer gender on inanimate objects and portray the animals we share this planet with as embodiments of human ideals, despite abundant evidence to the contrary. If we can take a phenomenon like flowing electrons and picture that neutral process as Reddy Kilowatt, what chance is there that we might avoid personalizing an unfinished creation? I suggest to you that we can't (or, at least, that we normally don't). Instead we turn each new idea, song, painting, symphony, novel, essay, poem, movie, and performance into a kind of adopted child in our hearts, a child that is awfully sweet but just a little slow. When someone criticizes it mildly, we bristle. When someone trashes it, we flare. And if we really, really care about it, if it is a creation which is *very* close to our hearts — well! Gosh. I mean, like, really . . . would it be so bad if this particular child stayed home instead of going off to college after all?

The answer to that question depends on just how productive you want to be. From a personal perspective (as opposed to a legal one, for those among you with signed contracts) it isn't strictly necessary that you ever finish a piece of art. Or that if you do, you ever show that art to another soul. You can always find a job to pay the bills and settle back to watch the passing parade, rather than march in it. But if you want to be as productive an artist as you possibly can be, here's my firm advice: Be clear in your emotional relationship to your creations.

Invest in them, yes. Identify with them, no. Don't let them become "family." (The only children a fully productive artist can afford are the ones that start lobbying for a learner's permit months before they turn 15-and-a-half.) Let your work be an expression, not an extension, of your spirit.

Above all, be brave. Go for it. Get it done as well as you can, right now, and get it out there. Don't wait until you know more, or have better tools, or fewer distractions. Don't wait, period. That famous movie producer can't buy the script in your head. Those huge tour audiences can't sway in time with the hit tune you haven't yet sung outside the shower. And when people tell you what you are trying to do can't be done, which some of them always will, don't take them at their word. Try anyway! It worked for Herb Alpert, who launched A&M Records on $500 and a dream. It worked for the guys who started Nike by selling track shoes out of the back of a station wagon. It worked, in fact, for absolutely everybody who ever accomplished anything. *Take a chance.* Better still, take a *lot* of chances. Go crush prudence to the sward — lord, I love that line — just as Grignr the Incredibly Overwritten Barbarian did. Only do it even more boldly.

Sure, the vast majority of what you send out into the world is likely to tank, even when it's good. That doesn't matter. Trying again and again does. "Faint heart," as Sancho Panza told Don Quixote, "ne'er won fair lady." Maybe your climb to your own peak will be slow and maybe it will be meteoric; that's for a lot of other things to determine. But at least it will actually be under way. ■

Curious to read the full text of The Eye of Argon*? It's available at the sites listed below — and our informants assure us that it's in the public domain, so nobody is charging for a download. The first site has lots of links for people who are interested in science fiction and fantasy. The third breaks the story down into individual pages, which would be good for people with slow modems. — Editor*

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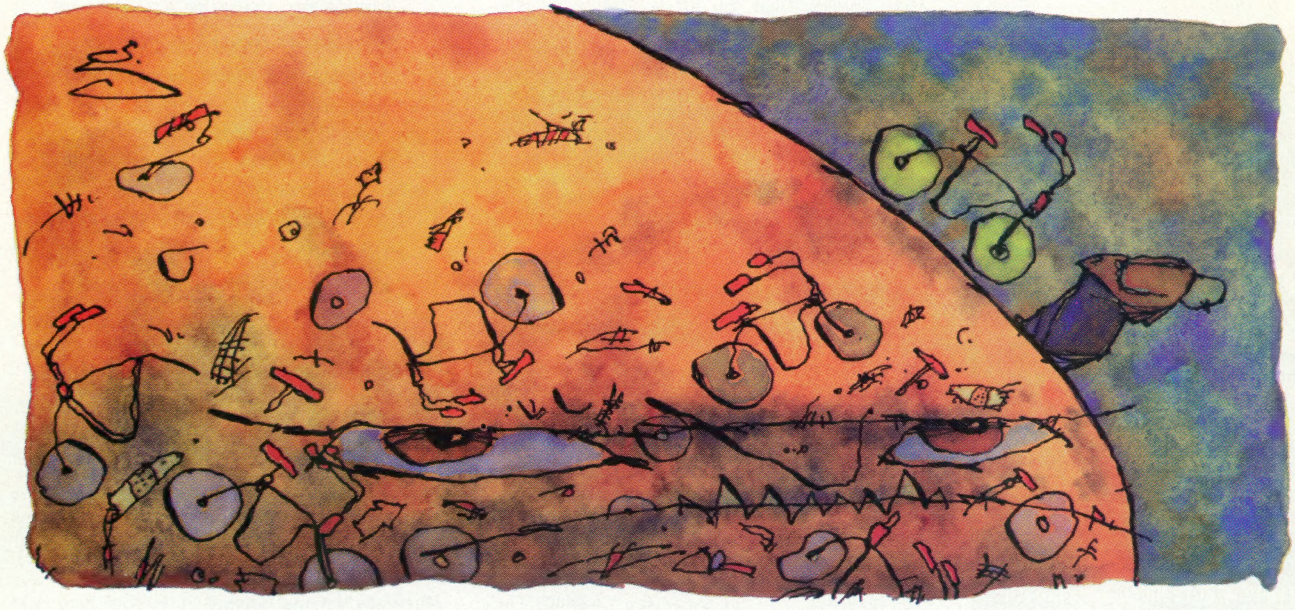

I didn't write the following, but in a strange way I wish that I had.

Seeing the peril of his position, Grignr searched for an opening. Crushing prudence to the sward, he plowed into the soldier at his left arm taking hold of his sword, and bounding to the dias supporting the prince before the startled guards could regain their composure. Agafnd leaped Grignr and his sire, but found a sword blade permeating the length of his ribs before he could loosed his weapon.

The councilor slumped to his knees as Grignr slid his crimsoned blade from Agfnd's rib cage. The fat prince stood undulating in insurmountable fear before the edge of the fiery maned comet, his flabs of jellied blubber pulsating to and fro in ripples of flowing terror.

"Where is your wisdom and power now, your magjesty?" Growled Grignr.

Shake if you have to, like a dog coming in out of the rain. Or pour yourself a stiff drink. You've just been introduced, without warning, to one of the more readable passages of *The Eye of Argon*.

That's right: The section just quoted is an example of shining clarity compared to most of the rest of this eight-chapter, 11,000-plus word gem. It is elsewhere in *The Eye* that you will find the tavern wench with her "stringy orchid twines of hair swaying gracefully over the lithe opaque nose," or the accidentally triggered booby trap which is "a mistake which would have stunted the perusal of longevity of one less agile." And who could possibly be unmoved by the prolonged imprisonment in which our hero, Grignr the Barbarian, realizes that "as long as he still breathed the gust of life through his lungs, hope was not lost."

I do not need to tell you that this is bad, even horrendous writing: The punctuation and spelling are lame, the visualization absurd, the word rhythm clunky, the choice of language nothing short of bizarre. If it isn't the worst piece of fiction I've ever read, it is a definite contender. Certainly I can't think of another story so bad that it has actually become *a party game*. No fooling — for decades now, people at science fiction conventions have sat around tables, reading out loud from Xeroxed copies of this manuscript, competing to see who can last longest without collapsing in giggles and snorts. (I have seen strong men and women weep with laughter at having to recite passages like "'Prepare to embrace your creators in the stygian haunts of hell, barbarian', gasped the first soldier.")

So what we have here is something truly terrible. Maybe even pitiable. You have to feel for the poor guy who wrote this in the first place, because he didn't set out to give birth to a 30-year joke. He was as serious as any other wannabe writer when he submitted his manuscript for possible publication. How was he to know that he would wind up accidentally infamous, just because an editor decided to circulate a few private copies to friends who wouldn't believe his secondhand descriptions without proof?

Lousy art, however, is not all that's happening here. There is also something wonderful on display; something to be honored, even emulated, by anyone with a creative spark.

Simply put, the author of *The Eye of Argon* went for it. He did what he could, as well as he could do it, and then sent the result off into the world without apology. He will always have my respect for that.

There is something to be said for damning the torpedoes.

Don't misunderstand me. I am not maintaining that Getting It Done is more important than Getting It Done Well. Quality certainly matters, and I'll always take art that is compelling, insightful, and moving over art that is bland, off-target, and boring. But there are so many ways not to begin — or if begun, then not to finish — that we can all learn something from any completed work, no matter how flawed, just on the strength of its completion. Completing things is rarely easy.

This is true even if you love what you do. In fact, loving what you do can sometimes be the greatest impediment to completion of all, because it is sneakier than more obvious barriers. Fear you can confront, envy you can outgrow, and disillusionment you can turn inside out, fueling commitment. But love can entangle you so thoroughly with both process and

Continued on page 191

Connor Freff Cochran lives mainly in Los Angeles and is gleefully involved with more projects than ever before. If you are interested in more of his explorations into creativity and life, just write and ask for a free copy of Connor's Creation *newsletter. E-mail: OptionsC@aol.com. Regular mail: 10061 Riverside Dr. #116, Toluca Lake, CA 91602.*

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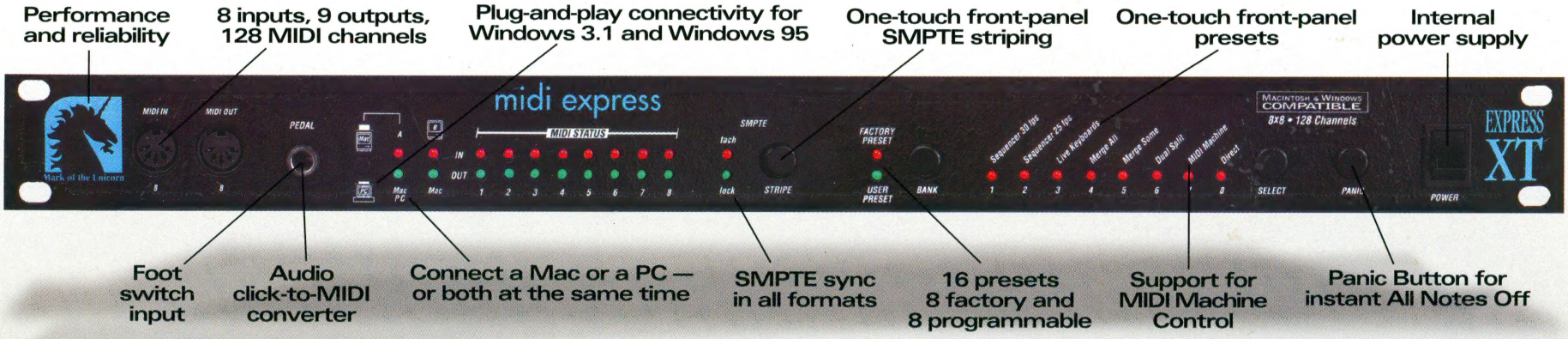

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